

THE SAN FRANCISCO BAY GUARDIAN

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BART Steve Bechtel's \$2 Billion Toy: A Special Guardian Probe

"There's no reason for people to hear of us. We're not selling the public."

—Steve Bechtel, Jr., president, Bechtel Corp., quoted in Newsweek.

While daily newspaper and television reporters in the Bay Area have fun kicking BART General Manager Bill Stokes around, the man who actually runs the fledgling mass transit system and makes the most money from it remains unknown to the taxpayers who foot the bill. It's time that everybody met him, because he is the individual responsible more than anyone else for the scandals that are emerging, and Stokes, basically a newspaper reporter and public relations agent, has never been anything more than his front man.

Now it can be told, as it could have been any time in the last 15 years if anyone in the mass communications media had been willing to do so: The hidden master planner, the carefully concealed czar of BART, is Stephen D. Bechtel, 72-year-old potentate of the most colossal engineering dynasty in history.

It is true that BART has a board of directors, but it should be clear to everybody by this time that the board may as well be non-existent, since it is nothing more than a rubber stamp for the engineering firm that manages the transit system. It is also true that this engineering firm is a joint venture called Parsons Brinckerhoff, Tudor & Bechtel, or PBTB for short, and it has a titular head named John P. Buehler, who is chairman of the board. But Buehler, a vice-president of the Bechtel Corp., is like Bill Stokes merely a front man for Steve Bechtel. And the other two parts of PBTB, Parsons Brinckerhoff and Tudor Engineering, also merely take orders from Bechtel, whose cut of BART's \$150 million in management fees is 90%.

If all this comes as a surprise to you, it is because California newspapers have told you nothing about how BART operates and how Bechtel began planning to build a mass transit system in the Bay Area 28 years ago. That is typical of the story of Bechtel, the "quiet giant" the public never hears about.

Obscure overlord though he be to the public, kings and presidents and billionaires know Bechtel well, for he is enormously rich and powerful. A survey conducted by Fortune magazine in 1957 ranked him as the ninth wealthiest man in America, and in 1973 he may be closer to number one. His personal net worth is somewhere around \$200 million, and the assets of his company, the Bechtel Corp., are approximately \$2 billion. That figure, plus an annual sales volume of \$1 billion earned from scores of giant-sized jobs in 34 countries on six conti-

nents from here to the Arabian desert, makes Bechtel the world's largest construction engineering firm.

No man, no company, acquires such massive economic power without influence, and Bechtel's is prodigious. Besides running a worldwide \$2 billion business empire that is owned almost 100% by his own immediate family, Steve Bechtel is chairman of the board of the California Shipbuilding Corp. and sits on the board of directors of the Industrial Indemnity Corp., Southern Pacific Co., Stanford Research Institute, and the Morgan Guaranty Trust Co. of New York.

He has played golf with Dwight Eisenhower and Richard Nixon at the Augusta (Ga.) Golf Club, winged around Saudi Arabia with his friend King Ibn Saud, and wined and dined the royalty of several dozen other countries. In 1958 President Eisenhower made him chairman of the Business Advisory Council, U.S. Department of Commerce; and ever since he has been an advisor to Republican leaders, including Richard Nixon, on trade with Mideast and Far East nations.

Steve's brother Kenneth, a director of the Bechtel Corp., also ranks high. He is chairman of the executive committee of the Industrial Indemnity Corp., a director and one of the top 10 stockholders of the Wells Fargo Bank, and routinely a prominent figure in the clubs where San Francisco Bay Area millionaires and multimillionaires roost: Bohemian, Commonwealth, Pacific Union, St. Francis Yacht. He has been a heavy donor to the political campaigns of Gov. Ronald Reagan and other key Republicans.

Steve's 48-year-old son Stephen D. Bechtel, Jr., invested with the title of president of the Bechtel Corp., follows in the old man's footsteps. He sits on the board of directors of the Crocker-Citizens Bank, the Southern Pacific Co., General Motors Corp., and other giants. He belongs to the big clubs. He, too, has played golf with Ike and Nixon.

He is currently a member of the President's Productivity Commission, on which Nixon relies heavily for guidelines to national and international investments, technology, and economic policies. And while he helps his father run BART, he is also busily engaged in shaping new ententes with the Mideast and Far East.

Knowing even that much about Steve Bechtel and his family helps you understand how and why he was able to gain personal control over the largest mass transit system ever to be constructed in the west, commandeer an engineering contract that soared from an intended \$47 million fee to \$150 million, gain a free hand to write multi-million dollar contracts with his personal friends in the construction business at taxpayers' expense, and attract more than \$200 million in federal grants from the Nixon Administration when BART was so severely

drained of funds by these highly inflated contracts that the transit system seemed about to wind up a huge hole in the ground.

But you will have to know still more about Bechtel to understand how he and his colleagues planned BART as the vehicle to create a second Manhattan out of San Francisco and use it as the powerhouse gateway to hundred million-dollar business ventures in the Pacific.

If that sounds preposterous, if you cannot believe that you and I are paying hundreds of dollars in taxes each year for BART so that Steve Bechtel and his friends can make hundreds of millions on business ventures conducted from a jungle of highrises served by the mass transit system, it is because you do not know this man. And little wonder, since it is so extremely difficult for journalists to introduce you to him. A journalist who wants to get at him is intercepted by a battery of public relations men and one or more of around 166 junior executives who find all sorts of reasons why it is unnecessary for anyone to interview the king.

That is one reason why Steve Bechtel and his family-owned company alike are referred to in the world of big business as "the quiet giant."

Newsweek once published a brief story about Bechtel under that title after everyone on that big weekly magazine's staff failed to gain an interview. Steve Bechtel, Jr., explained to Newsweek in turning down approaches to himself and his father:

"There's no reason for people to hear of us. We're not selling the public."

That comment is only typical of an egregiously arrogant, incredibly wealthy family that views a public mass transit system as a private Bechtel project.

If Newsweek cannot obtain an interview with Steve Bechtel, you can imagine how much chance I had. Nevertheless, after considerable digging, I am able through other sources to introduce you to the man and the family behind the \$2 billion rapid transit construction project known as BART. It is your right, though they do not think so, because they are after all spending a vast amount of your money.

In 1945, when you and I were young or unborn or living blissfully in a rather small city that was giving birth to a United Nations at the end of a great war, Steve Bechtel, then 45, was plotting the development of San Francisco into a second Manhattan that would be the gateway to the Far East.

He was not plotting alone by any means. Right in there with him were the corporate heads of Bank of America, Kaiser Industries, Standard Oil of California, U.S. Steel, and other giants. But Steve Bechtel, though he was talking to the heads of some of the biggest corporations in the world, was confident he could run the

Continued on page 3

SKI RESCUE

To the Editor:

Here's a personal experience from one of the ski slopes you listed [see "Getting the Most Out of the Ski Country," Guardian, Nov. 29]:

At Sierra Ski Ranch in Twin Bridges on Highway 50 on Jan. 21, 1973 at 3:20 p.m. the Tahoe Queen Chair stopped and we were on it.

The first hour (3:20-4:20) was spent sitting, wisecracking, thinking any moment something would happen and most of all being cold.

The second hour (4:20-5:20) was spent being cold and watching people above us being evacuated from chairs.

The third hour (5:20-6:20) was spent being cold and watching the ski patrol unsuccessfully try to evacuate us the same way they had evacuated the others.

The fourth hour (6:20-7:20) was spent being cold, trying not to think of falling 100 ft., pitying the fellow with only the sweater on behind us who was threatening to jump and watching the ski patrol who were at an impasse and needed reinforcements.

The fifth hour (7:20-8:20) was spent being cold, hoping a mechanic and part had arrived from Carson City, Nevada, and watching another plan being devised that we hoped would lower us from the chair lift.

The sixth and a half to seventh (8:20-9:00) was spent being cold, pulling on more rope than a circus hand ever had to and eventually being lowered to the ground.

The seventh hour to the eighth and a half hour (9:00-10:30) was spent side-slipping and walking down the hill. The ninth hour (10:30-11:30) was spent in jubilation.

We cannot begin to express our thanks to members of the Ski Patrol who worked so hard and long to bring us and four others down from what had been an almost inaccessible chair lift. And we cannot begin to forget the Sierra Ski Ranch for not having an emergency backup source of energy when their diesel power failed and for not providing the Ski Patrol with tested evacuation methods for all chairs.

In olden days man would offer a sacrificial lamb to the gods to appease his anger. Twentieth century man looks with disfavor upon such behavior. We are sophisticated, educated and scientific human beings.

But are we so far removed from that ancient practice? How many people have to be sacrificed before a stop sign is put up at a dangerous intersection? Must we wait for another Kennedy to

be assassinated before a hand gun law is passed? How long must we wait until safety regulations concerning chair lift design and operation are improved? How long must we wait until evacuation equipment is installed on each chair? Must someone be sacrificed before these regulations are enacted? It wasn't us and we hope it won't be you.

Dean W. Darby, D.D.S., Ph.D.
Audrey M. Katz, SF

Ed. Note: Jeanette Foster, who wrote the Guardian's original ski article, asked William Calderwood of the Calif. Division of Industrial Safety about the lift breakdown described above.

Calderwood reported that not only did the Ski Ranch have a failure on its main lift motor, but the two backup systems subsequently failed as well, leaving the passengers stranded. After the main motor failed, instead of emptying the chairs and closing down the lift the Ski Ranch simply loaded every other chair and ran the lift on the auxiliary—which failed itself. Finally, the second backup, a gasoline engine, also broke down.

What's going on here, we wonder, and why doesn't the state have rules tough enough to prevent this kind of debacle—which could easily have ended in tragedy and did end in considerable discomfort and frostbite?

Why did all three systems fail? Why was the Ski Ranch allowed to use a backup system to keep on running the lift, instead of reserving it for emergency evacuation?

And a related question: when a lift fails like this, there's often a jerk in the cable, a jerk which could easily send riders plummeting off the chairs. Why didn't each chair have a ski safety bar, or some sort of foot brace, or safety belts which roll back when not in use?

The Ski Patrol's evacuation methods left much to be desired. Why no communication system, either walkie-talkie between patrol members, or megaphones to talk to people stuck on the chairs? Why no evacuation device—it could be as simple as a rope—on each chair, to let the rider get down? What about limits on how high a chair can be above the surface of the snow?

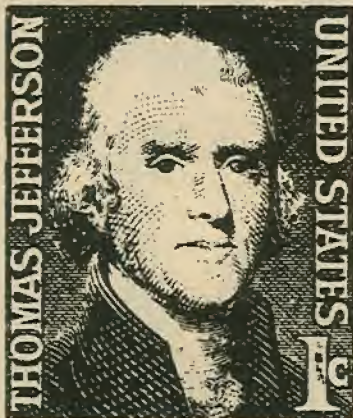
A case like this graphically demonstrates, for those few people involved, just how ski resorts are courting disaster every day. Calderwood's agency is in the process of drafting new safety regulations for the ski lifts. To help make these rules tough enough and make the slopes a lot safer, call or write him with suggestions: Rm. 7150, State Bldg., 455 Golden Gate, SF, 557-1130.

KRASSNER ON SWIFT

To the Editor:

Once, when Ken Kesey had nothing better to do, he mentioned his energy and image, as though they are two separate entities. His energy is what he does; his image is what other people think he does. I recalled this conversation when I read your article titled "Lou Swift: Portrait of a Dirty Book Dealer," which perpetuates the myth it supposedly set out to destroy. Unfortunately, even people who get their information from alter-

Letters



(Keep those letters coming... And for best chance of publication, keep them short, like one typewritten page, double spaced.)

native media are often limited by misleading headlines.

I've known Lou since 1958, and it's tempting here to share in detail his virtues—loyalty, honesty, courage, generosity, wisdom—but suffice it to say that the business is flourishing because in practice it is an extension of his personal values. To imply anything else is to join the camp of those image-makers who gave Lyndon Johnson's corpse a haircut in order to cover up his actual evil history. Conversely, L-S Distributors is alive and well precisely because Lou Swift has nothing to be ashamed of.

Paul Krassner
Editor and Zen Bastard
The Realist

P IS FOR PUBLIC

(Ed. note: Dolores Cordell sent the following letter to PG&E, with carbons to Bay Area newspapers.)

Ladies and/or Gentlemen:

The time has come for a small voice to protest. Each

month I receive, with my ever escalating utilities bill, a copy of the PG&E "Progress" (whose progress? not mine). I open a magazine or walk down the street and I see ads telling me gas is cheaper or electricity is cleaner.

Today I read another PG&E rate hike is probable.

The "Progress" has the effrontery to declare that it is published by the company, "not at customers' expense." If I, the customer, don't support PG&E, how do you make a living? You sell pencils, perhaps? Since it is at "company expense", please: save the expense—give me the money you spend on your propaganda sheet and save the mailman the extra weight.

As for ads: since you provide both G and E, I begin to feel uneasy about the efficiency of a company driven to advertise against itself. Is it because you have no competition (a part of the American Way etc.) that you feel compelled to create it?

In fact PG&E is the most eloquent spokesman I know—for publicly owned utilities.

I call on other PG&E consumers to turn P from Pacific to Public—and write angry letters!

Dolores D. Cordell, SF

DAMS DOUBTED

To the Editor:

For me, at least, Burton Wolfe's article on Earthquake! and the NOAA report he quotes—although I want to agree with the findings—are negated by a stupid mistake that could have been so easily checked.

Under "Dams" there is a list of alleged earthen or hydraulic-filled dams and casualties to be expected from possible failure. One of them is Lower Crystal Springs which holds back water for San Francisco.

First of all, anyone with eyes can see that this is not an earth dam. As kids we drove up to it and over it a hundred times on the old Skyline Blvd. highway. It's a concrete dam made of massive interlocking blocks.

Secondly, nearly all the reports on the 1906 earthquake point to this dam with pride and wonder. Almost straddling the San Andreas Fault, it suffered absolutely no damage! This was hailed far and wide.

How could any research have overlooked either of these points? How can a writer be so irresponsible as to predict (or quote) 20,000 possible deaths downstream from this dam? How many people in the area (they would have to be newcomers) will be alarmed needlessly?

Another point: the Calaveras Dam, also mentioned, already failed once and was greatly

strengthened. No lives were lost when it failed because of the manner in which this occurred. I'll let NOAA and Burton Wolfe do their own research on this story, if they're at all interested.

All I'm saying is, hell, the whole story is ruined for me. How do I know that the rest of the research isn't just as careless, even though I want to agree with it?

Other than that, keep up the good work.

Ted Wurm, Oakland

Burton Wolfe Replies:

As a dam expert Ted Wurm is batting 1.000; as a critic of an overall report, he fouls out.

For some reason, probably just an oversight, the NOAA report failed to distinguish Lower Crystal Springs as a concrete dam, different from the other 13 major Bay Area dams, which are earthen or hydraulic fill. I did not pick up the oversight because I have never seen the dam and therefore could have no idea of what it looks like. There was no reason for me to check it out, since I was reporting on a study by geologists and industrial engineers who know a concrete dam from an earthen one.

In view of the fact that the NOAA report describes only earthen and hydraulic fill dams as unsafe and does not mention concrete dams, the experts responsible for the 216-page study ought to explain now why they think sudden failure of the Lower Crystal Springs dam is possible and could result in as many as 20,000 deaths. I will follow up by asking them.

Ted Wurms obviously has misread my article. I do not predict anything; I am not in a position to do so, since I am not an earthquake expert. Nor does the NOAA team predict 20,000 deaths will occur; this is stated as a possibility in the event of sudden dam failure, and so I have reported.

Evidently the NOAA team feels that Lower Crystal Springs dam could fail in a big quake despite the fact that it is concrete and held up in previous shocks. The epicenter of the 1906 quake was north of San Francisco, whereas the dam is south. If the epicenter in the next quake were closer to the dam, that would make a difference. Since the dam is extremely close to the San Andreas Fault, and since it is old, it cannot be considered completely safe.

In any event, erroneous identification of the construction of one dam does not cast doubt over the entire 216-page study consisting of thousands of facts. To say that a document so vast in scope is utterly ruined because of one oversight is really extreme.

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"It is a newspaper's duty to print the news and raise hell."
(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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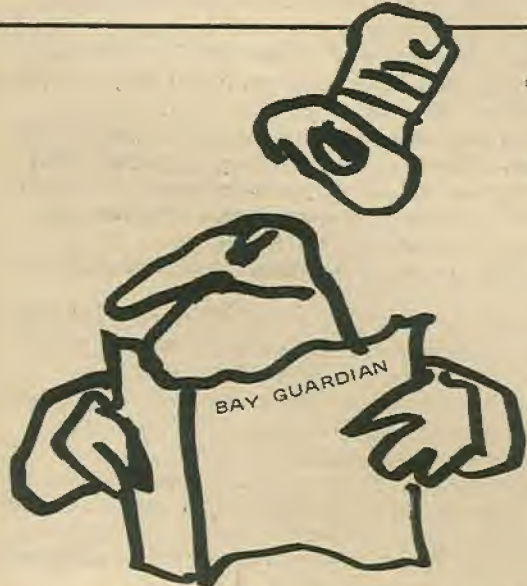
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Take Another Look at the Bay Area....



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Steve Bechtel: Quiet Giant With Big Plans

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show. His father, Warren A. "Dad" Bechtel, had taught him ways to do that, no matter how high the stakes nor how awesome the company.

Dad Bechtel, the second-generation son of German immigrants, started his career inauspiciously as a terrible trombone player and farm hand. Moving from his home state of Illinois to Kansas, Oklahoma and finally California in search of his fortune, he became a mule skinner in 1898, then a railroad agent. On savings of \$1,500 he began a small construction business that grew big and rich building lines for the Santa Fe and Western Pacific railroads on the backs of poorly paid, overworked gangs of immigrant and itinerant laborers.

In 1931 Bechtel was invited by Henry J. Kaiser and Harry W. Morrison, head of the Morrison-Knudsen Corp., to become a partner in what was to be known as the Six Companies. This alliance, not to be confused with the Chinese Six Companies, was organized by Kaiser and Morrison to build the Hoover Dam (known for a time as Boulder Dam), on the Colorado River.

And build it they did, within four years at a profit of \$10 million each, again using wretchedly underpaid and horribly overworked construction gangs subjected to treacherous work conditions that resulted in scores of deaths. After the mammoth dam, highest in the world, was finished, Secretary of the Interior Harold Ickes charged the Six Companies with no less than 70,000 violations of federal labor laws spelling out decent work conditions that were ignored by Bechtel, Kaiser, and Morrison.

Although Kaiser and Morrison organized the Six Companies, it was Dad Bechtel who managed the Hoover Dam project. This was the legacy he handed down to his sons Steve and Kenneth, who quit college to work for Dad as co-managers of the Hoover Dam construction. "Always take charge of whatever you do," he told them.

Dad Bechtel died at 61 in a Moscow hotel room from an overdose of medicine one morning in 1933, two years before Hoover Dam was finished. But he had taught his sons enough for them to take over the business. Steve, born in 1900, inherited Dad's engineering genius and managed construction projects, while Kenneth, born four years later, supervised bookwork and finance.

During World War II the Bechtel brothers, along with their intimate friend Henry Kaiser, earned a fortune from the construction of Liberty ships for the U.S. Government. Kaiser, with Harry Morrison hooked into his operation, was the champion with 1,450 of the Liberty cargo vessels, almost one-third of the total ships produced during the war. But the Bechtels owned 20% of Kaiser's interests and they also did all right with their own California Shipbuilding Corp., turning out 560 tankers and cargo vessels in the shipyards along San Francisco Bay.

Wartime profits took the Bechtel brothers into the highest social, political, and economic circles of the world, and gave them the capital, contacts, and knowhow for a plunge into international politics and business ventures. In 1945, after the United Nations was born in San Francisco, Steve became convinced that the city which was now the Bechtels' home base was destined to become a great financial center and industrial headquarters with links to the Far East. He began discussing the prospects with the heads of five other huge corporations: American Trust, Bank of America, PG&E, Standard Oil of California, and U.S. Steel. Their conversations often went something like this:

"Our future lies in the Eastern Hemisphere. The center for operations in the Western Hemisphere is Manhattan. But we can build another Manhattan here if we can unite the nine counties of the Bay Area into one economic segment. To do this we've got to have a big financial and industrial center in San Francisco, like Manhattan's. And to make that possible we'll need a

mass transit system, because the number of bridges and freeways for automobiles that we can build here is limited."

To make their vision a reality, the leaders of the six corporations formed an organization known as the Bay Area Council, consisting of some of the region's wealthiest businessmen and politicians, plus George Johns, head of the SF Labor Council. Begun in 1945 on annual operating funds guaranteed by the big six companies, the all-white, all-male, all-rich BAC immediately announced a plan to weld the nine counties around SF Bay into a single economic unit, although for the time being the BAC dropped the subject of a mass transit system that would carry thousands of commuters into a downtown San Francisco of highrise office buildings.

Meanwhile, Steve Bechtel was pursuing his own schemes on the other side of the oceans. In 1948 he pulled off what was then the biggest coup in the history of engineering by landing a \$230 million contract with the Arabian-American Oil Co. to construct the Trans-Arabian pipeline. Eleven hundred miles long, linking the vast Saudi Arabian oil wells along the Persian Gulf with the port of Sidon, Lebanon, on the Mediterranean Sea, this pipeline was the largest in the world.

Capital supplied for it by Standard Oil, Texaco, and Socony-Vacuum added up to a new record high American investment in any one overseas construction project. Five thousand local laborers were used to lay the pipeline within three years to enrich American corporations and Arab royalty. And when it was finished in 1951, the Bechtel Corp. was established as one of the leading construction engineering firms in America and the world.

Back in San Francisco in 1949, Bechtel was pleased to find a corporate lawyer, Marvin E. Lewis, and several other members of the Bay Area Council, organizing a Bay Area Rapid Transit committee. Not all understood what was afoot. Lewis himself, though leading the campaign for a mass transit system linking the nine counties around SF Bay, viewed the plan as did many conservationists strictly as a means of alleviating automobile congestion and providing quick, convenient transportation between the various towns and cities.

And he envisioned a monorail system, not a combination elevated-subway duorail, standard style train. He was disappointed when the others decided to imitate Manhattan's commuter system ("I don't want to see Market Street torn up," he said); and he became indignant years later when a writer told him he had unknowingly been part of a plot to Manhattanize San Francisco.

"I never heard anything about that," Lewis snapped angrily. "The word 'highrise' was never mentioned in my presence."

Poor Marvin Lewis. He always liked to think of himself as "the father of BART." If he is telling the truth, and I suspect he is, he had no comprehension of the machine he was involved with.

That seems the best way to describe the Bechtels: as a machine. And so they have been described. Writers for Newsweek, unable to break through the Bechtel Corp. wall to obtain information, turned to former associates of the family for an evaluation. One quote used by Newsweek in a necessarily brief story on "the quiet giant" was this:

"They are all robots there."

Newsweek's writers, to be objective, explained there was a reason for ex-Bechtel officials to be disgruntled. Steve and Kenneth have always maintained a policy of keeping stocks within the family-owned corporation. As a means of holding on to talented executives, the Bechtels have dished out shares to them, but only with a written agreement that the shares would have to be returned when the executives left the company.

For the Bechtels, motivated by a quest for power and profits, the deciding consideration in life is productivity. Whenever they do reveal their thinking processes to anyone outside their inner circle, this is what emerges; and it emerges in ghost-written messages that read like the contents of a Richard Nixon speech minus any distinguishing phrases such as "make it perfectly clear." There are words, sentences, paragraphs; but they add up to nothing more than platitudes such as "growth and change are good." They read as though they were turned out by a super chimpanzee or a computer taught to put words together around a specified theme.

Here is Steve Bechtel, Jr., speaking to members of the corporation's empire through a column entitled "Productivity: Key to Progress," in the April 1972 edition of the house organ Bechtel Briefs:

"Improved productivity has been the vital factor in the United States' achieving the greatest prosperity and standard of living in the history of man."

"Increasing productivity is truly the most positive way in which a nation can increase its economic wealth, its standard of living and the quality of life."

"The Bechtel organization is striving to contribute to increased productivity for our clients and seeking improvements in our own level of productivity."

"Productivity improvements by our clients can come from any of several factors, such as achievements in economy of scale in relation to output and capital investment, better utilization of raw materials or charging stock, the building and operation of more efficient plants from the viewpoint of capital and manpower utilization, and design innovations which result in better products."

"In the final analysis, productivity benefits everyone, and is everyone's responsibility: management, labor, government and the individual citizen. Only by improving our overall productivity can we as a nation achieve a higher standard of living and contribute to the progress and prosperity of the world as a whole."

When such men think about the future, then, it is easy to understand why they would view the creation of a dense concrete-and-glass highrise jungle served by a mass transit system as the ultimate good, and how they would go about organizing its development.

In 1950 Steve Bechtel saw to it that a trusted vice-president of his company, W. (for William) E. Waste, became chairman of the Bay Area Council. Working

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Bechtel's BART: Key to Manhattan West

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along with Waste on the BAC's Executive Committee were Leland Kaiser, second in command at the Kaiser Corporation, and N.R. Sutherland, president of PG&E. (Bechtel had just been awarded a contract by PG&E to build its so-called "Super-Inch" natural gas line, 506 miles long, through the Tehachapi Mountains.) Sitting on the BAC's Board of Governors were Adrien Falk, president of S&W Fine Foods and the California Chamber of Commerce; H.L. Cummings, an electrical contractor serving as president of the Contra Costa County Board of Supervisors; and Steve Bechtel himself.

With that lineup, while other members of the BAC might be ignorant or vague about what was happening, Bechtel and his colleagues had a special three-man committee appointed to plan the coming Bay Area mass rail transit system. The members of the three-man committee were:

Mortimer Fleishhacker, Jr., a director of the Crocker-Citizens Bank.

Kendric B. Morrish, vice-president of American Trust Co. in Oakland and president of the Oakland Chamber of Commerce, later to become a vice-president of Wells Fargo Bank.

Carl F. Wente, senior vice-president of Bank of America.

The appointment of these three was carefully conceived. The banks they represented were all planning to build highrise office buildings for their world headquarters for operations from Manhattan West to the Far East, where they were already making heavy investments. Top officials of the banks were well aware of the need to build a mass transit system to bring the thousands of employees they would require into a downtown San Francisco highrise jungle and a smaller one in Oakland from an ever-widening circle of suburbs. For that was the way the Manhattan empire was built.

They were all in this together like a coalition of Mafia families: the Steve Bechtels and Fleishhacker sitting beside each other on the board of Crocker-Citizens; Morrish and Kenneth Bechtel linked through Wells Fargo; Wente forming their hookup to the biggest financier of them all, Bank of America. And so they met and talked with their colleagues from the Bay Area Council. They met in BAC offices. They met in conference rooms. They met at home. They met in the Bohemian, Commonwealth, Pacific Union, and St. Francis Yacht clubs, where they were all members.

It might have seemed flabbergasting to an outsider that a dozen or two of the Bay Area's wealthiest men could decide among themselves, just like that, to drastically restructure the environment of the most beautiful metropolitan region of America and totally rearrange the lives of several million people who inhabit it. Yet that is precisely what they did.

With trusted Bechtel Corp. veep Bill Waste and brother director Kenneth keeping a hand on the controls of the ride to Manhattan, Steve Senior continued to explore foreign operations with Steve Junior. Except that one was older than the other, they were look alikes: nondescript men who might be taken for waiters, shoe salesmen, bank clerks. It required hours of studying their faces before anyone could recognize them in a crowd. But they became the intimate and honored associates of oil-rich sheiks and kings in Arabia, premiers in Europe, and presidents and congressmen in the U.S.

In the Mideast the Bechtels soon acquired the reputation of being ruthless manipulators who would round up thousands of the poorest local inhabitants and employ them as chattels to enrich oil country suzerains. Desert tribesmen and jungle natives were employed at wages comparable to what Dad Bechtel paid his ragged construction gangs on railroad jobs in early 20th-Century America.

One venture with native labor produced an engineering milestone in 1952 along the Gulf of Aden, where the Bechtels were building a \$125 million oil refinery for British Petroleum, Ltd. Several thousand desert tribesmen split into two warring factions that threatened to delay the job. So, the Bechtels, through British Petroleum, employed fighter pilots from the Royal Air Force to buzz the tribesmen and frighten them into resuming work, Newsweek reported.

During these halcyon years, the plan to Manhattanize the San Francisco Bay Area grew mightily. Lawyer Marvin Lewis drafted legislation for a San Francisco Bay Area Rapid Transit Commission that was to work out a mass transit plan to link the nine counties together. Adopting Lewis's draft, the California State Legislature created the Commission and appropriated \$50,000 for its initial operations.

Lewis, named as the Commission's first chairman, also was a member of the BAC, but that was by virtue of his position on San Francisco's Board of Supervisors. He would maintain for the rest of his life that he knew nothing of the scheme to use mass transit for the Manhattanization of his beloved San Francisco which, like so many other wealthy men, he was to desert for a house in Hillsborough.

In 1953 the State Legislature appropriated \$400,000 for the Rapid Transit Commission, to be used for study and adoption of "a coordinated master rapid transit plan for the SF Bay Area." To lend objectivity to the

study, the Commission hired an outside firm to conduct it: Parsons, Brinckerhoff, Quade & Douglas of New York. It was blatantly obvious why the Commission selected this particular firm out of hundreds of possibilities for the job.

Parsons, Brinckerhoff et al., under a slightly different name, was the firm that built the New York metropolitan area's first subway system at the beginning of the century. Its president, Walter Douglas, was and is oriented entirely toward mass transit-land use systems that carry hordes of commuters into a centralized high-rise business district via combination elevated-subway trains running on dual rails.

Consequently, when Parsons, Brinckerhoff et al. handled the mass transit study for the Bay Area, Marvin Lewis's plan for a monorail was out. So was the possibility of decentralizing the nine counties of the Bay Area in a master plan that called for short commute trips to work.

Parsons, Brinckerhoff et al. assured the Rapid Transit Commission that the only practical master plan for the Bay Area of the future was to centralize commerce and recreation in a downtown highrise complex and

Memorable Quotes

"Eleven new highrise office buildings are now completed or under construction with completion dates into 1975 . . . Between 1975 and 1978, at least six additional buildings are planned . . .

"It is anticipated that the advent of BART will have the same effect of explosive growth that similar systems have had upon other metropolitan centers. Already developers have staked hundreds of millions of dollars on projects along BART's San Francisco route."

—William H. Cole, sales manager of Coldwell, Banker & Co. real estate firm, in the "Western Real Estate News," Jan. 20, 1973.

"BART will also transform the residential profile of the Bay Area. Land values which are rising rapidly are spurring landowners to maximize economic use of their land. Single family dwellings are being replaced by multi-family units. By 1980, a large percentage of BART riders will be living in apartments. San Francisco is second to Manhattan Island in population density.

"But because it has only 6% of the land (in the Bay Area) and 16% of the population, it logically is the first to undergo extensive demolition of its single-family housing stock into multi-family highrise units."

—"San Francisco Business" (the publication of the SF Chamber of Commerce) October, 1970

"The whole San Francisco skyline is going to change—though not all at once, of course. We're going to have a great building wave. Money is going to ease up. We're going to become a second New York."

—Ben Swig, from "Ben Swig: The Measure of a Man," 1955

"Geographically, San Francisco is a natural gateway for this country's ocean-going and airborne commerce with the Pacific area nations. Trade with Asian nations is gaining in importance especially relative to Europe. The most important stimulus to San Francisco's economic base has been the increasing involvement in this century in Asian geopolitics with the concurrent buildup in armament production . . . and large gains in foreign trade."

—Wells Fargo Report, 1970

haul commuters to and from it by a train-subway system that would cost \$900 million.

How could such an expense be considered, when it would probably entail a bonded indebtedness greater than what already existed in all of the counties to be involved in the transit system?

For an "independent" evaluation of financing the system, the Bay Area Rapid Transit Commission turned in 1957 to the Stanford Research Institute. That's an impressive name, isn't it? It had an association with Stanford University, and it had the ring of scholarship to it. Surely there could be no question of partiality or bias here.

Or could there?

Again, by curious coincidence, the men who sat on the SRI board of directors in 1957 were Steve Bechtel; R. Gwin Follis, a director of both Standard Oil and Crocker-Citizens; Edgar Kaiser, chairman of the Board of Kaiser Industries; and representatives of the three big banks involved in BART (Emmett Solomon of Crocker, Louis Lundberg of the Bank of America and W. P. Fuller of Wells Fargo).

SRI has since done many studies and much research on behalf of BART-connected companies that are now

engaged heavily in Pacific nations investments. This is reflected in the composition of SRI's 1973 board: Steve Bechtel, R. Gwin Follis, Edgar Kaiser and representatives of Wells Fargo, Bank of America and Crocker-Citizens. SRI's 1973 board chairman is E. Hornsby Wasson, former president and board chairman of Pacific Telephone Co., and director of Standard Oil, the man who raised the money from the big BAC/Chamber corporations for the Chamber of Commerce's successful battles against the Duskin height limitation initiatives.

Certainly all this was just a coincidence, as was the hiring of Parsons, Brinckerhoff et al. from all the possibilities among transportation experts with greater abilities and a wider familiarity with modern mass transit systems. And certainly only a cynic of the worst sort would imply there was any conspiracy involved in the submission by such a scholarly think tank as Stanford Research Institute of a study showing the feasibility of financing BART.

Once the composite report by Parsons, Brinckerhoff et al. was submitted to the California Assembly along with the feasibility finance study by Stanford Research Institute, Steve Bechtel and his multi-millionaire business friends had their lobbyists work on the state legislators to create a Bay Area Rapid Transit District with autonomous powers.

The legislators responded beautifully and passed the act that created BART. The Transit District was established as an empire unto itself, with the power to pass laws, levy taxes, condemn and buy property along the mass transit routes, go into debt, invest money, determine all transit facilities, set fares, and hire a private engineering firm to manage construction.

All that remained for Steve Bechtel to do to complete his master plan, formulated in 1945, was to have his own firm hired as BART's managing engineers.

It took a man of Cyclopean political and economic dimensions to pull off such a phenomenal coup, but Steve Bechtel was up to it. He had demonstrated his power capacity before, and he did again and again during the 1950s.

Following his caper on the Gulf of Aden, Bechtel landed a contract in 1954 to build a 2,240-mile trans-Canadian pipeline for Texas oil billionaire Clint Murchison. The next year Bechtel was dispatched by the Eisenhower Administration's Foreign Operations Administration to talk South Korea President Syngman Rhee into letting him build three thermoelectric power plants at a total cost of \$34 million to be financed by the U.S. Government. In that same year Bechtel's company developed U.S. Steel's giant Cerro Bolivar iron ore deposit in Venezuela. During the latter 1950's Bechtel built the world's first nuclear power plant for PG&E in the Livermore Valley on funds from the AEC.

While coordinating all of that and scores of other mammoth construction projects in various parts of the world, Steve Bechtel still managed to find enough time and influence to become the engineer who convinced the California State Legislature that water from the Feather River in the northern part of the state should be pumped hundreds of miles into the south via canal, aqueduct, and tunnel through the San Joaquin Valley to San Diego. Bechtel did not wind up with the job, but the \$250,000 study his firm submitted to the Legislature resulted in the billion-dollar California Water Plan. Could there possibly be anything too big for this man?

After Gov. Goodwin J. Knight signed the act creating BART, Steve Bechtel put together the joint venture of Parsons, Brinckerhoff-Tudor-Bechtel that was hired to manage engineering and write all contracts. How could Bechtel be sure the BART board would hire the engineering firm he himself controlled? A simple problem for a Bechtel:

Step 1—Pressure mayors and supervisors to appoint BART directors responsive to the wishes of the Bay Area Council.

Step 2—Have Edgar Kaiser named chairman of the board of the BAC, which he was in 1958, while Bill Waste of Bechtel continued as the next highest officer.

Step 3—Have Adrien Falk, with Bechtel an original member of the BAC who planned the Manhattanization of San Francisco, named president of BART's board of directors.

Step 4—Through Republican Sen. William F. Knowland, publisher of the Oakland Tribune, hire Tribune reporter Bill Stokes as publicity agent for BART.

Step 5—Have Stokes announce that BART had "launched a nationwide search for an engineer to take full charge of all [BART] engineering activities." Then get BART directors to hire Kenneth M. Hoover, who was not licensed to practice engineering anywhere in the world but who was a consultant to Parsons, Brinckerhoff et al. on the BART study, to be that engineer-to-top-all-engineers.

Step 6—Have Hoover recommend to BART's directors that Parsons, Brinckerhoff-Tudor-Bechtel be hired to manage the construction of the mass transit system.

But God help any journalist who dares imply there was any conspiracy to all this. It was all just coincidence.

Once PBTB was safely ensconced as BART's managing engineers, just to prove there was no conspiracy, a completely impartial, independent citizens' organization was put together to campaign for passage of a

BART: Gateway to the Eastern Hemisphere

\$792 million bond issue for the financing of BART. The organization was called Citizens for Rapid Transit. It was run by a three-man committee of common ordinary citizens: Carl Wente, who by this time had become chairman of the board of Bank of America, Kendrick Morrish of Wells Fargo, and Mortimer Fleishacker of Crocker-Citizens. By coincidence, these were the same three millionaires who formed the original Bay Area Council Rapid Transit Committee.

Also by coincidence, the companies that put up the most money to finance Citizens for Rapid Transit were Bechtel, Kaiser, Parsons-Brinckerhoff, Tudor Engineering, Westinghouse, and Bethlehem Steel. By further coincidence, Kaiser and Westinghouse and Bethlehem were destined to be awarded the most lucrative of BART's construction contracts in the coming years.

Despite the impartiality demonstrated by this organization of independent, common, ordinary Citizens for Rapid Transit, Bechtel and BART were under some pressure to justify the environmental plan entailed in BART: that is, the centralization of all commerce and recreation in a giant-sized highrise district that would be served by the mass transit system.

So, for another independent, outside, impartial study, Parsons Brinckerhoff-Tudor-Bechtel brought in Ebasco Services, a subsidiary of the Boise Cascade Corp., a massive conglomerate with assets of hundreds of millions of dollars which manufactures diverse products and engages in engineering and construction, and is involved heavily in urban renewal projects.

In 1953, Ebasco Services had completed one-third of a nuclear plant for the Atomic Energy Commission in Paducah, Ky., when it ran into trouble and Bechtel was brought in suddenly to bail Ebasco out. John O'Connell, Bechtel's executive vice-president, another golfing buddy of Dwight Eisenhower and Richard Nixon, was dispatched to manage the rest of the job.

In view of these friendly Bechtel/Ebasco business relations, it wasn't suprising to find Ebasco submitting a report agreeing with Parsons, Brinckerhoff-Tudor-Bechtel:

"It is sometimes argued that commuting is wasteful, and that the solution to moving traffic during the rush hours is to eliminate centralized interurban peak-hour trips. Proponents argue that this can be done by staggered work hours or by decentralization, in which the journey to work for multitudes becomes a neighborhood job.

"We do not believe that either of these possibilities are practical schemes for transportation planning."

Ebasco's conclusion: There must be "increased centralization."

"We are convinced . . . that the large volumes of daily commuter traffic are not a mere accident of growth. [Ebasco's writer was not trying to be funny.] They are a necessary part of our economy and must be provided for efficiently. This requires the planning of improvements in transportation facilities.

"Without transportation improvements to accommodate the mass movements of daily traffic between our low density residential areas and centers of employment, we can expect an inhibition of growth in the Bay Area. And the Rapid Transit System which would permit free flow of traffic would therefore bring an increase in growth."

Once the Ebasco report was in hand, Citizens for Rapid Transit distributed hundreds of thousands of propaganda leaflets throughout the Bay Area describing BART as the only way "to solve the Bay Area's automobile congestion problem." The "first transit lines would begin operating in 1966," CRT's literature stated. Among the benefits of BART advertised were "reduced automobile congestion . . . access to new jobs . . . smog reduction . . . new leisure opportunities . . . preservation of scenic beauty . . . better city planning." And for the crowning touch to this string of outrageous lies, CRT proclaimed:

"Extensive transportation studies have established that rapid transit is the only feasible solution to the region's future congestion problems—and by far the most economical solution, as well."

Who wrote that for Bechtel and BART? Why, BART publicity agent Bill Stokes, who by this time had been boosted to the job of BART's assistant general manager.

Despite the massive propaganda campaign and all the wealth behind it, despite full support by Bay Area newspapers and Westinghouse's KPIX television station, the BART bond issue barely passed. Sixty per cent approval of the voters was required, and the final tally was 61.2%.

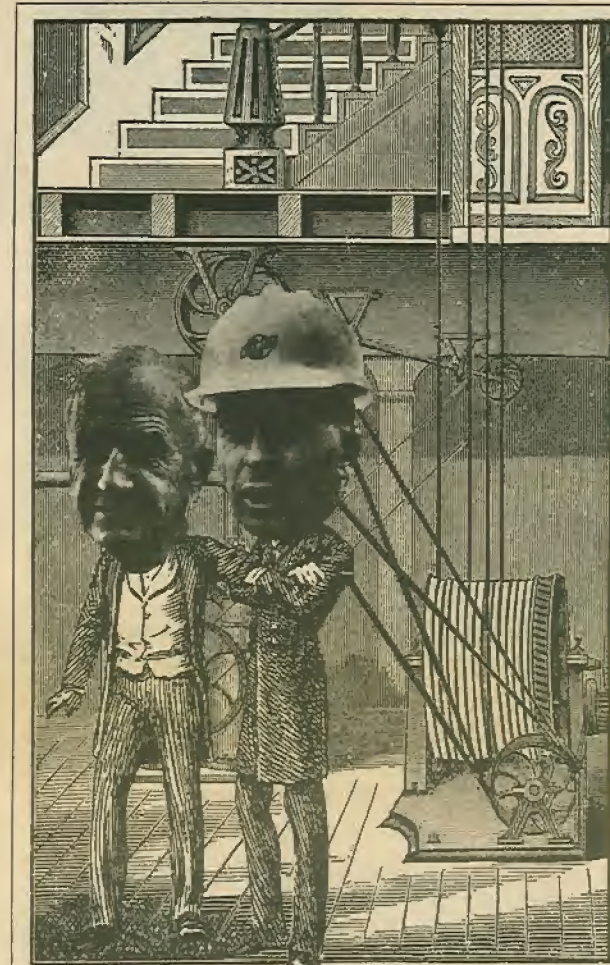
Three weeks after the bond issue passed, BART's board of directors awarded Parsons Brinckerhoff-Tudor-Bechtel a spectacular contract to manage the design engineering and construction of the mass rail system. Among the supreme, ungovernable powers turned over to PBTB in this contract were the following:

▷ Location of routes and stations, decisions on the methods of train operation, determination of amounts of money to be spent on undetermined millions of dollars worth of job contracts, preparation for taking of bids on job contracts, inspection of contractors at work; in short "organization, planning and management of the construction program as a whole," to quote the PBTB contract's wording.

▷ No limit was set in the contract on the amount of money PBTB could hire, or the amount of money the firm could spend on its own work or on contracts let to other companies. An estimate was set for the total fee to be awarded PBTB: \$47,250,000. But every six months a new budget could be arranged to replace the previous one. PBTB had the right to run up costs of this budget plus 10%. PBTB was also to be paid 1.25 times the cost of any money spent on services and supplies. The more money that PBTB would spend, the more money it would make.

How did Steve Bechtel manage to wrangle such an amazing boondoggle out of BART's directors?

First, the BART directors left evaluation of the contract up to a three-man "engineering" committee. Two BART directors on this "engineering" committee, a middle-aged SF attorney named Allen Charles, and an 80-year-old Oakland department store owner named Sherwood Swan, admitted, in depositions in an early BART trial, they never understood the contract. That left it up to electrical contractor H. L. Cummings, an original member of the Bay Area Council board of



The Bechtels at work: Steve Sr., Steve Jr.

directors that planned the Manhattan-BART scheme with Steve Bechtel.

Second, this time Bechtel had his vice-president John R. Kiely get in touch with old friends of the family: William W. Moore, senior consulting partner of Dames & Moore, a firm that served as a paid consultant to Parsons, Brinckerhoff et al. on the original study for BART; J. R. Sverdrup, president of Sverdrup & Parcel & Associates; and H. J. Brunner. Each of these engineers wrote letters to the BART board describing the management contract with PBTB as a good deal. And it was, for both Bechtel and his friends.

In a few more years, while Bechtel would be on its way toward boosting its engineering fee to \$150 million, each of the outside, independent firms that told BART's directors the contract was all right would be getting hundreds of thousands of dollars worth of sub-contracts from Bechtel, the ruler of the joint venture PBTB that manages BART.

Third and finally, when the three-man "engineering" committee submitted a favorable report to BART's board of directors on the basis of testimony from these outside, independent engineers, BART president Adrien Falk, who was with Bechtel on the original scheming by the Bay Area Council, gavelled down any objections.

"It is none of our business how much profit the engineers make in this contract," Falk told the BART board, meeting on Nov. 29, 1962, to vote. "It is none of our concern."

Of no concern to the sole public body that would have any control over how the engineering fee grew from \$47 to \$150 million?

And yet that amounts to a relatively small sum compared to the money Steve Bechtel and his friends are earning from the successful conclusion to their plan of using BART as part of a scheme to convert San Francisco into Manhattan West, the powerhouse gateway to the Eastern Hemisphere.

Bank of America, operating out of 52-story high-rise world headquarters here, now has 32 branch offices in the Far East and owns many companies operating there. Wells Fargo, with its 32-story highrise on Montgomery (now truly "Wall Street West") that has an underground entrance to BART, and

Crocker Citizens with a highrise diagonally across the street also connected to BART, have put up offices in Tokyo, Manila and Hong Kong. In 1970 Crocker-Citizens had accumulated enough capital over there to form the Australian International Finance Corp. to run hundred million-dollar operations in Australia and New Zealand. In 1971 Wells Fargo was able to form a behemoth affiliate called Broadbank Corp. to run its equally lucrative ventures in Australia and New Zealand.

And don't forget old Morty Fleishacker, the good liberal ex-president of television station KQED, who started telling us all back in 1950 that BART would be a great civic crusade to get rid of the automobile and air pollution, and who now sits on Mayor Alioto's City Planning Commission telling us how wonderful highrises are. He should know; he has a big chunk of the Golden Gateway Center highrises.

But the biggest payoff for Morty is over in the Far East, where he now spends half his time on behalf of the Natomas Corp., of which he is vice-president and second largest individual stockholder. Mort has a lot of work to do over there through the companies Natomas owns: American President Lines, Indonesian American Petroleum Co., West Indies Oil Co., and Natomas Arabian Oil Co.

What are they up to? Why, nothing more than a few hundred million-dollar oil recovery projects in Java and Sumatra, from which they are now shipping barrels and barrels of black gold to Japan. And let's not leave out Natomas's Saudi Arabian oil operations in alliance with the Dillingham Corp., which put up the Wells Fargo Building here along with other highrises.

But the champion of all at this game, as usual, is Bechtel. In 1969 the Bechtel Corp. was able to erect its first true world headquarters in San Francisco: a 23-story brown highrise monstrosity at 50 Beale St. From that building Bechtel has established a vast copper ore mining enterprise in the Indonesian province of West Irian, the western half of New Guinea; built an 830-mile trans-Mediterranean pipeline hooking up the gas fields of Algeria with Sicily and Calabria; put up the world's largest copper concentrator on Bougainville in the Solomon Islands and used it to produce half a million ounces of gold and 150,000 tons of copper per year; constructed a \$100 million petroleum pipeline across the Libyan desert; and, at a price of \$79 million, laid a 1,058-mile pipeline in Tasmania that the natives call "The Great Snake."

Not that Bechtel is confined now to Eastern Hemisphere operations. Along with the millions of dollars the company is making from BART, Bechtel has built a \$170 million pipeline across the Alps between Trieste and Ingolstadt, Bavaria. And, in the late 1960s, Steve Bechtel's friend Jim Black, then president of PG&E, saw to it that the Bechtel Corp. was awarded several hundred million-dollar contracts to build nuclear power plants.

As a matter of fact, to date Bechtel has built 70 nuclear power plants, including India's first. And a few years ago Bechtel was chosen to build a \$500 million Bolsa Island nuclear generating station and desalination plant off the coast of southern California.

All right, now you know the story. We have been taken. We've been had. We citizens of the San Francisco Bay Area must be counted among the greatest fools in the history of the world. We had a relatively small, comfortable, clean, gorgeous metropolitan area around San Francisco Bay. We were the envy of America. San Francisco was called "the last city worth living in."

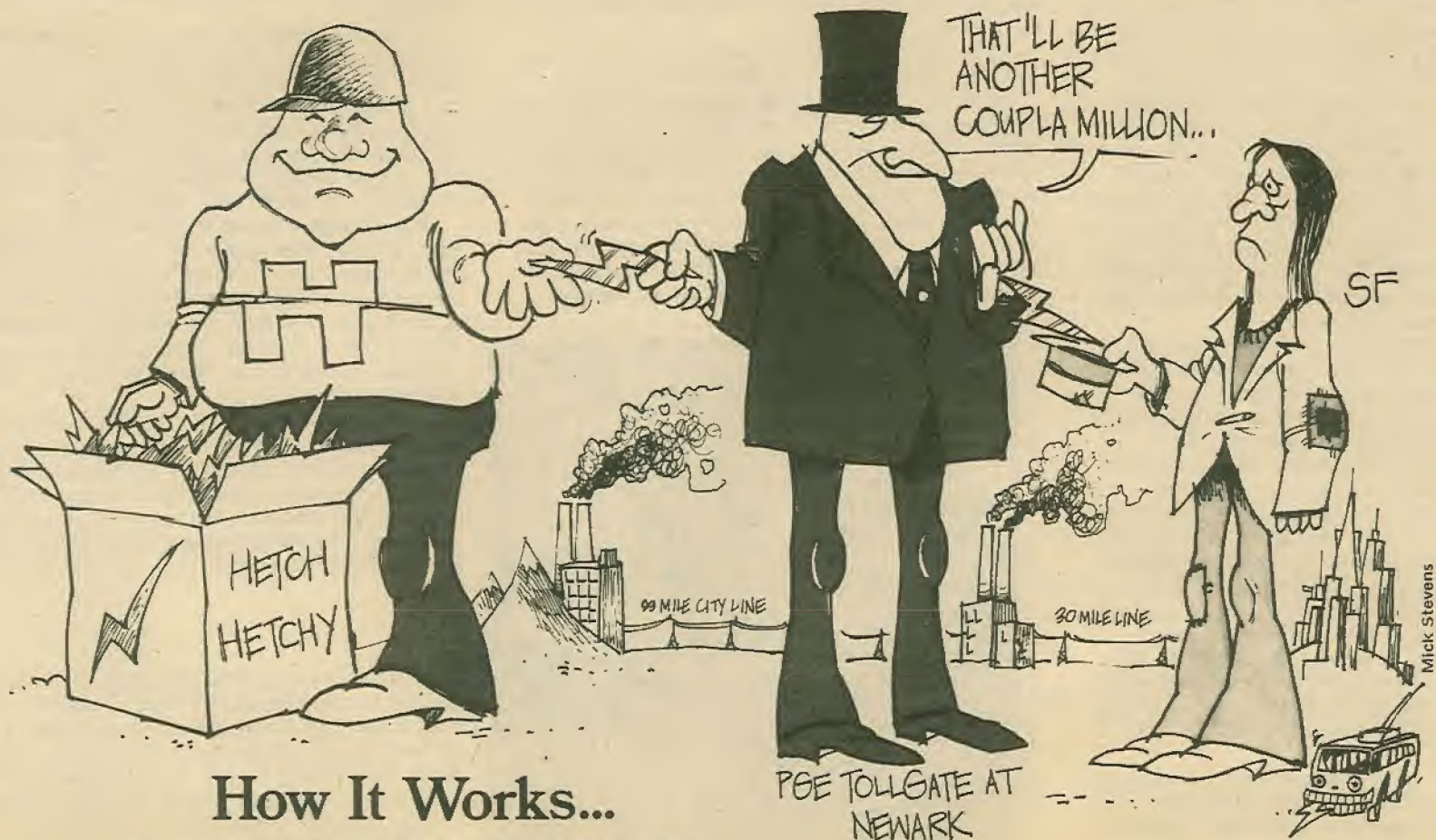
Why? Because we had not put up massive numbers of highrise buildings in a centralized commerce and recreation district, resulting in hundreds of thousands of commuters pouring in and out of here every day, and all the problems that exist in Manhattan and other huge cities. And now we have allowed a bunch of multi-millionaires to do the same thing to us on the pretext of eliminating the automobile, air pollution, and congestion—although that is precisely what they were bound to create with the Manhattan-BART plan.

What is Manhattan? Eight million human beings literally strangling to death on their own garbage. We are more than half way there now. There are 4¼ million people living in the Bay Area and several hundred highrises. A few hundred more highrises plus 3½ million more people, some living in apartment complexes near BART and elsewhere, others commuting back and forth between suburban houses and the centralized commerce districts of SF and Oakland, and we will be identical to New York.

We will have the Bay, of course, if that is not filled in, too. But you won't be able to see it for the highrises and air pollution. You will be walking on streets where the sun, blotted out by gigantic buildings, never shines, one of a million ants on the anthill, one cog in a machine that keeps churning with no purpose other than to grow bigger and make more money for the multi-millionaires who run it.

If you want to stop it before it goes any farther, act now. You only have a few years left before everything worth living for is gone, destroyed by Steve Bechtel and his power-hungry friends in the name of increased productivity and profit. □

An Accountants' Study Shows San Francisco Can Buy P.G.&E.... And Clear \$21.9 Million a Year



How It Works...

San Francisco's power, two billion kilowatt hours annually, originates at the city's \$300 million facilities at Hetch Hetchy. The city's 99-mile transmission line ends at Newark, 35 miles from San Francisco. Hetch Hetchy power passes into PG&E's "tollgate" substation there, and PG&E carries it to city municipal services (22%) and to city's out-of-town industrial customers (38%). Annual toll to PG&E: about \$2.5 million. PG&E assigned the industrial customers to San Francisco years ago to preserve its lucrative San Francisco monopoly.

The rest of the power (40%) goes to the Modesto and Turlock Irrigation Districts in the central valley. These public power systems retail the power to their residents for less than San Franciscans have to pay PG&E, subsidize irrigation with power revenues and make more public profit from a fraction of San Francisco's power than the city makes by wholesaling the entire Hetch Hetchy power output.

The first independent report in 30 years on the finances of public power in San Francisco is out, and shows that the city can buy out PG&E and reap \$21.9 million per year profit in the bargain. The report was prepared by Accountants for the Public, a non-partisan firm of Certified Public Accountants. Below, the Guardian's exclusive story on the report.

By Peter Petrakis

"Any time anyone can show us the city can profit by buying out PG&E, we'll do it."

—Mayor Alioto to the Guardian, June, 1972

Every time a San Francisco resident flicks a light switch, turns on his television set or puts a pot of coffee on the electric stove, he is robbed blind. All San Francisco residents and all San Francisco businesses are robbed blind because:

1. They must pay through the nose to get PG&E's expensive private power instead of, as the City Charter and federal law require, getting the cheap public power the city produces at its own Hetch Hetchy dams (See below and previous Guardians for the full scandal);

2. A good chunk of their big PG&E checks have nothing to do with services rendered, but go directly to out of town PG&E stockholders scattered about the country (principally, big eastern firms like Morgan Guaranty Trust, Prudential Life, Chase Manhattan, National City Bank of New York).

These huge annual PG&E profits have for 50 years been totally lost to San Francisco—profits which could help bail the city out of its chronic deficits, improve city services like the Muni, help lower electric bills, buy park and open space, bring tax relief as in public power cities like Palo Alto, Glendale and Pasadena.

But for the profits to work for San Francisco citizens instead of PG&E stockholders, the city must buy out PG&E and turn the private power company into a public utility. And City Hall, under powerful prodding from PG&E, has refused to even consider such a move by claiming, as does Mayor Alioto, that there's no profit in it and we're all better off under PG&E.

Two years ago, the Guardian and some citizen's groups formally asked the SF Public Utilities Commission and the Supervisors to fund a detailed feasibility and engineering study on buying out PG&E. Both refused.

Instead, they listened to Oral Moore, general manager of the city's Hetch Hetchy water and power facilities, who told them it would cost the city \$200 million to buy out PG&E and set up a municipal power system. And the PUC commissioners and supervisors listened to PG&E lobbyists who contended this was much too costly and difficult for the city to do.

However, Moore's \$200 million estimate glossed over the most crucial point: once the city makes the initial investment (through municipal revenue bonds) to purchase PG&E's system, the city will receive those millions now going to PG&E and its major out of state stockholders.

And city power revenues, according to an authoritative new study by an independent group of certified public accountants, will be enough to pay the annual operating costs of the system, the annual cost of retiring the bonds, with as much as \$21.9 million left over each year for the city and the public to use.

That \$21.9 million could do the city a lot of good. It is \$4.3 million more than the city's share of federal revenue sharing funds. It is more than the city makes from the "sewer tax," which has practically doubled every resident's water bill. It is \$2 million more than the property tax subsidy for the Muni and five times greater than the Muni's current annual deficit. It is four times more than PG&E pays the city in all taxes and franchise fees on its electric properties.

Municipal power distribution would earn millions more for the city's Hetch Hetchy system than is currently permitted by the collusive PG&E/City Hall arrangements that dump Hetch Hetchy power in unprofitable out of town markets.

The CPAs who made the study are members of a foundation-funded, public interest accounting firm, Accountants for the Public, headquartered at 351 California Street, that is composed of 21 CPAs and educators (from UC, SF State and USF) who work on public interest accounting projects in their spare time.

The firm, headed by Morton Levy, a San Francisco CPA, did the financial research for the precedent-setting suit against three New Orleans hospitals for violating the Hill-Burton Act and refusing to provide free medical care to the poor. It has also, among other things, done financial analysis of the SF school district (on behalf of the PTA), Yerba Buena redevelopment (on behalf of SF Neighborhood Legal Assistance Foundation) and on PG&E's latest application for a gas rate increase (on behalf of SF Consumer Action).

In its public power study, prepared for the SF Neigh-

borhood Legal Assistance Foundation and Citizens for Public Power, Accountants for the Public made a range of estimates of the costs to the city in buying either part or all of the existing PG&E system.

It figured the costs and expected revenues at six separate levels of bonded indebtedness—from \$100 to \$350 million—that would go well above, and well below, Oral Moore's \$200 million estimate.

At the lowest level of indebtedness (\$100 million, based on purchase of the distribution system alone), Accountants for the Public projects an annual profit to the city, after operating expenses and bond payments, of \$21.9 million.

At the highest cost estimate (\$350 million, based on purchase of the distribution system plus two steam generating plants), the profit would still be more than \$9 million per year. And neither instance involves raising existing power rates by a penny.

The cost to the city depends on how large a package it chooses to buy from PG&E. It has three options: (1) buy only the company's distribution system (electric lines, poles, substations, etc.), then purchase wholesale power from PG&E to supplement the city's Hetch Hetchy generators; (2) buy the distribution system and one of the two PG&E steam generating plants in the city; (3) buy the distribution system and both steam plants.

Accountants for the Public considered the first and third options only. However, the second is viable as well, according to Hetch Hetchy engineers who claim one plant would suffice for the city's power needs. The second option would also have the advantage of providing for those power needs without involving the total expense of the third option.

Most important, the report lays to rest several arguments persistently raised on behalf of PG&E and against public power in San Francisco. The major finding is simply that, despite the many claims to the contrary, San Francisco not only can afford to buy out PG&E, but it can actually expect big annual profits to start accruing immediately.

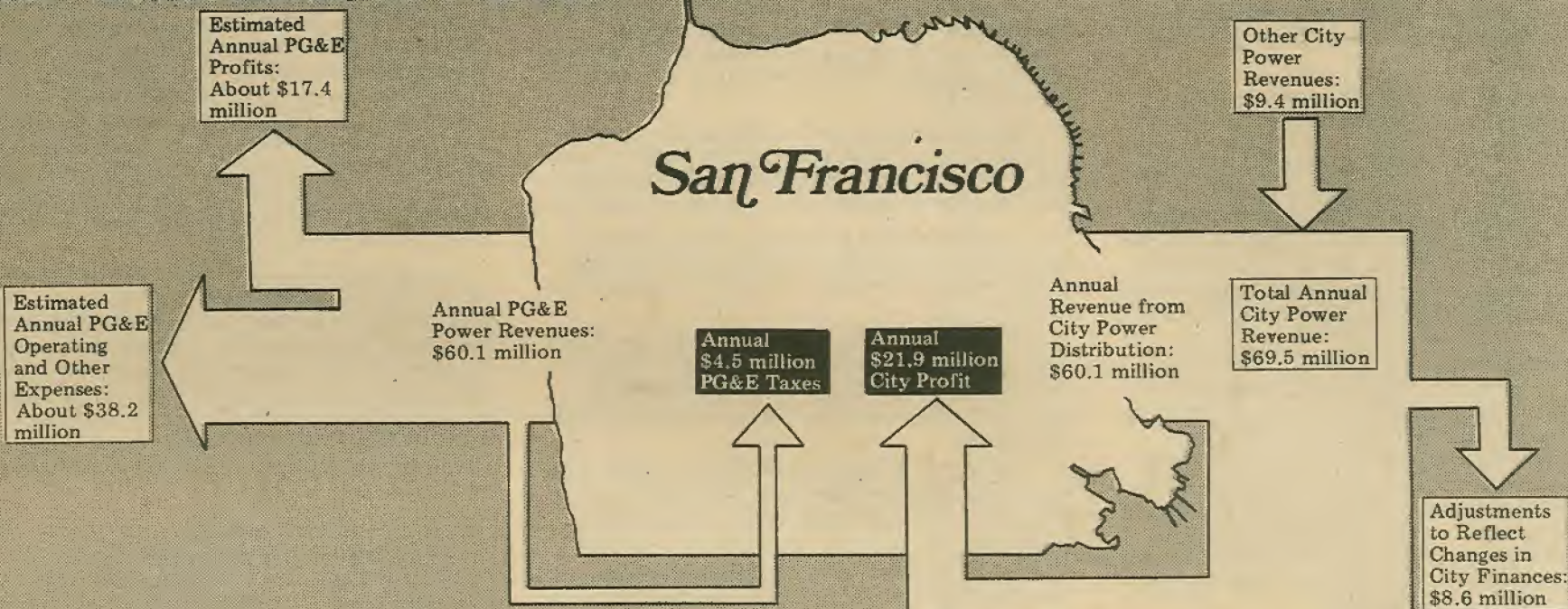
What about the PG&E taxes SF would lose if the private utility were bought out? No problem: the profit figures calculated by the accountants were figured after taking the lost taxes into account (the lost taxes would amount to \$4.5 million for property and business taxes and franchise payments).

(Data in the report shows that, far from "missing" private utility tax payments, public power cities actually enjoy lower property tax rates than nearby cities served by private power companies. The report cited these ex-

Text continued on page 8

What S.F. Can Earn by Buying P.G.&E.

What P.G.&E. Makes for P.G.&E.



This illustration shows how San Francisco loses millions by not having public power. Left, PG&E on an annual gross of \$60.1 million: \$4.5 million in city taxes. Right, San Francisco on the same \$60.1 million gross revenue: \$21.9 million in city profit distributed in lower taxes, lower rates or money for other public services such as the Municipal Railway.

Accountants for the Public analyzed the finances of public power in San Francisco under two alternative plans of acquisition:

Case 1 (above): City purchase of the PG&E distribution system alone, without steam plants, and purchase of bulk wholesale power from PG&E to supplement the city's existing power plants at Hetch Hetchy. Assumed purchase cost for the

distribution system: \$100 million—\$200 million, for annual city profits of \$15—\$21.9 million.

Case 2: City purchase of the distribution system, plus PG&E's two local steam generating plants, at an assumed cost of \$250 million—\$350 million. Annual city profit after operating expense and annual bond payments: \$9.2—\$16.1 million.

The total assessed value of PG&E's San Francisco property of every description is only \$81.7 million. Thus, the lowest figures are the more probable ones; that is, \$100 million for the distribution system alone for \$21.9 million in annual city profits, or \$250 million for the distribution system and steam plants for \$16.1 million in annual city profits.

What City Power Would Make for S.F.

Annual City Operating Expenses: \$32 million

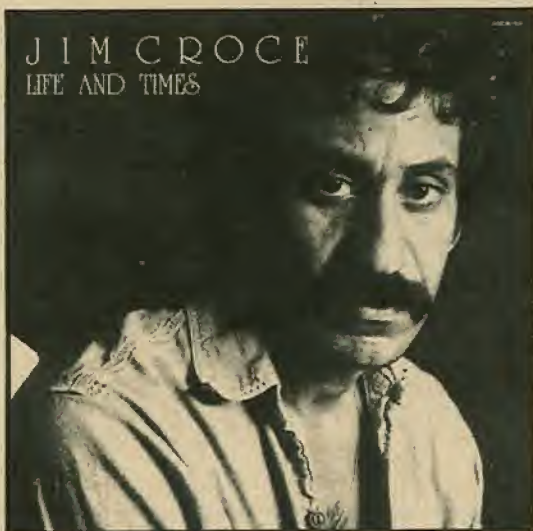
Annual City Power Bond Payments: \$6.9 million

All public profit figures were computed by Accountants for the Public on the basis of known and predictable operating expenses, revenue bonds at 6% interest and existing PG&E power rates in San Francisco.

Continued on next page

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amples: In Alameda, a public power city, the tax rate per \$100 assessed value is \$2.16, compared to \$3.28 in PG&E-served Berkeley. In Burbank and Glendale, it's \$1.59 and \$1.20, compared to \$2.25 in nearby private power Santa Monica. In Pasadena, it's \$1.55, compared to \$2.34 in nearby private power Pomona. In Palo Alto, it's 74¢, compared to \$1.63 in PG&E-served San Mateo. The reason? Every one of these public power cities (and many others as well) uses its big power profits to keep taxes down.)

What about the expected efficiency of a public power system? It's much more efficient than private distribution, the report shows. For example, of the nine largest public power systems in California, seven have lower distribution costs per customer than PG&E. In six large public power cities in California, rates would have to be increased substantially to equal those of the nearest private utility. The report says these increases would be required, by percentage: Los Angeles, 29.8%; Santa Clara, 22.8%; Glendale, 39.7%; Anaheim, 14.4%; Pasadena, 3.8%; Riverside, 18.7%.

Accountants for the Public could find no comparative statistics to accurately judge the relative administrative costs of public or private systems. Its report points out, though, that "Some authorities feel that publicly owned utilities spend less than privately owned utilities for such expenses as salary of chief executive officer, donations, outside consulting fees, publication and distribution of reports to stockholders, industry association dues, directors' fees, excursions to construction projects, company newsletter, political and related activities, regulatory expense."

The public systems, the report adds, have certain important advantages over the private: exemption from federal and state income taxes, lower bond interest rates, lower accounting and collection expense per customer, lower advertising and promotion expenses and lower power production and transmission costs.

And beyond the general advantages of public power cities, San Francisco's situation is particularly beneficial for saving money when it goes public:

► It already owns a large hydro power generating system at Hetch Hetchy—which can supply half of the

city's power needs by itself at very low cost per Kilowatt hour.

► It owns transmission lines for the power that comes within 35 miles of the city at Newark.

► There are already two steam power generating plants within city limits.

► Severance from the PG&E system is simplified (and thus damage costs to pay to PG&E are minimized) because SF is at the tip of a peninsula, with all transmission lines entering the city through a narrow corridor from the south.

► SF has reached the limits of geographic spread, its population is stable and its power load growth is slow, steady and predictable. Therefore, construction costs for new power equipment, would be held to a minimum.

► The city already has a nucleus of electricians and power engineers, working in the Hetch Hetchy water and power system and the Bureau of Light, Heat and Power.

► The city has a computerized billing system in the water department, which could readily be adapted to include municipal electric bills. Water department meter crews could simultaneously read water and electric meters.

► The city charter protects the jobs of current PG&E operational employees in the city, guaranteeing they will keep their present positions under municipal management.

► The SF population density, 16,000 per square mile, is second only to New York City—and would provide economies of scale to give the city one of the most efficient municipal power systems in the country.

► San Francisco, then, is particularly attractive for a changeover to public power, and the Accountants for the Public report shows that, at any reasonable cost projection, the city would earn millions in annual power profits while paying off the indebtedness.

The accountants found, in fact, that the total assessed value of all PG&E's property in SF is only \$81.7 million, which includes a number of items, such as a headquarters building and a gas distribution system, that wouldn't need to be purchased.

The report did not calculate the real value of the PG&E properties—that is, the cost the city would have to pay. But the recent feasibility report on the cost of buying out PG&E in Berkeley, prepared for the city council there, includes formulas for making calculations of real cost.

Applying these formulas, on the basis of 40% physical depreciation, PG&E's distribution system in SF is worth \$108 million and the distribution system and two steam plants combined are worth \$226 million. These values are extremely close to the estimates used by Accountants for the Public in predicting annual city profits of \$16.1-\$21.9 million. (Note: The Berkeley consultants may actually have used too conservative calculations, according to critics, but even so the consultants concluded that it is feasible and profitable for Berkeley to buy out the private utility.)

By this time, it should be clear, the time is ideal for public power in San Francisco. The logical next step, the one taken by Berkeley but long refused by San Francisco, is for the city to order a detailed engineering study to tell what PG&E's electric system is worth, what parts of it the city needs in order to operate at peak efficiency and the technical problems involved in the transfer. Such a report is necessary as evidence in condemnation proceedings and to determine the exact size of the revenue bond issue.

The city's Hetch Hetchy power consultants, R. W. Beck Associates, have already quoted a price of \$200,000—less than the city is spending in revenue sharing money to fix up yacht berths or to provide a new stage for the opera house. And it's less than half the \$514,000 the city spent for feasibility studies for the Yerba Buena convention center and the benefit of big downtown business interests.

Well, Mr. Mayor?

Ed. Note: Copies of the San Francisco public power study prepared by Accountants for the Public are available from Citizens for Public Power, P.O. Box 6617, SF 94101. The report costs \$2 to cover reproduction and mailing. □

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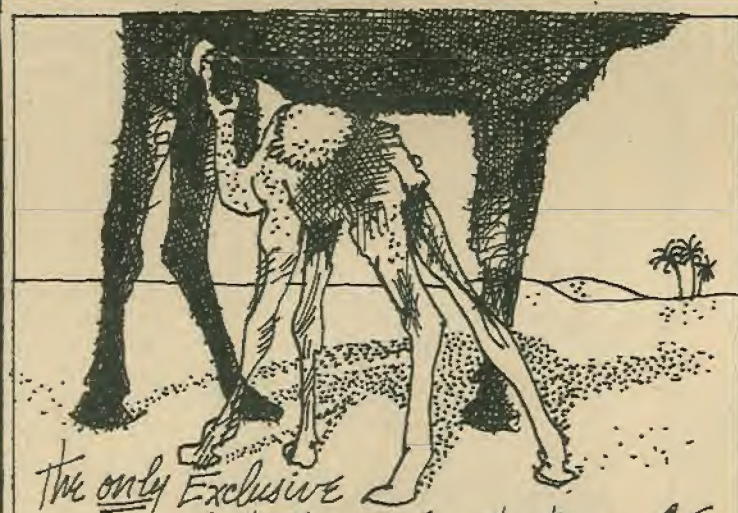
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HOW PG&E FOR 50 YEARS HAS CHEATED SAN FRANCISCO OF HUNDREDS OF MILLIONS IN PUBLIC POWER REVENUES IN DEFIANCE OF FEDERAL LAW, THE U.S. SUPREME COURT AND THE CITY CHARTER.

"The Guardian has pioneered many controversial areas untouched by the larger papers . . . one of the courageous campaigns waged during the past two years by the Guardian has been against PG&E's monopolistic and political strength in San Francisco and Northern California." (Sen. Lee Metcalf of Montana in a 1970 speech on the U.S. Senate floor).

"If the Administration took law and order seriously, the President would pin the Cop-of-the-Month Award on Bruce Brugmann, editor of the Bay Guardian. Two of his detectives, Neilands and Petrakis, have developed an air-tight case that Pacific Gas & Electric stole Hetch Hetchy's power from the City of San Francisco. (Vic Reinemer, Metcalf's executive secretary and co-author with Metcalf of "Overcharge," a book on utilities, at a 1970 Western States Water and Power Consumers Conference.)

1. HOW PG&E ROBS SAN FRANCISCO OF CHEAP POWER.

The full story of the Raker Act/Hetch Hetchy scandal. The federal Raker Act of 1913 granted an unprecedented concession to San Francisco—the right to dam a beautiful valley (Hetch Hetchy) in a beautiful national park (Yosemite) to provide the city's water and power supply. The condition: that the city produce cheap public power, that it build a municipal distribution system and that it allow absolutely no resale or transfer of power to private utilities such as PG&E.

Thus, by a special Act of Congress, San Francisco became the only city in the U.S. required by law to have public power. Yet, five decades later, San Francisco still can't sell its own cheap public power to its own residents and it is PG&E, a private power monopoly, that gets millions in annual benefits from the city's public power system.

Why? As Neilands explains it, San Francisco built transmission lines 99 miles from Hetch Hetchy to Newark, then stopped at the behest of PG&E/City Hall. The excuse: no more money for construction funds. The real reason: PG&E had a substation at Newark and, in obvious anticipation of the city's Hetch Hetchy power load, had just completed its own voltage cables from Newark to San Francisco.

The city's Hetch Hetchy power was handed to PG&E at Newark, PG&E jacked up the rates, then wheeled it the rest of the way to San Francisco residents and businesses at an overcharge that amounted, by 1941, to \$6,600,000 a year.

The U.S. Supreme Court in 1940 ruled against PG&E/City Hall and stated San Francisco must enforce the Raker Act and build a municipal distribution system, but City Hall/PG&E refused to abide by the order and SF is still today without public power and still loses millions annually to PG&E.

This article started the Guardian's editorial campaign to enforce the

Raker Act and the City Charter, buy PG&E and bring San Francisco lower electric rates and bigger city revenues from their own Hetch Hetchy power facilities. (Joe Neilands, 3/27/69.)

2. MAKE THE CHARTER MODERN, EFFICIENT EVEN, BUT DON'T RUFFLE PG&E.

SF Charter Revision Committee presents first installment of 3 year charter revision plan. Instead of making changes to facilitate buying out PG&E, the committee proposes major changes that would "balkanize" city utilities and make it more difficult for the city to comply with public power mandates in the Charter and the Raker Act.

The committee accepts a campaign donation of \$2,500 from PG&E and a chief staff member goes to work shortly after plan's election defeat to work for PG&E's law department. (Peter Petrakis, 9/30/69.)

3. HOW SF SOLVES ITS 'POWER PROBLEMS.'

Picks up where Neilands' article leaves off (No. 1 above) and analyzes how City Hall/PG&E have conspired, since the Supreme Court decision of 1940, to get rid of the city's Hetch Hetchy power that City Hall/PG&E wouldn't allow to go to San Francisco.

City Hall/PG&E dump the Hetch Hetchy power in low profit, out of town market, thus keeping PG&E's SF monopoly intact and undisturbed. PG&E "assigns" the city some giant industrial power users in other counties (Dow Chemical, Hercules Powder, Kaiser Aluminum). The rest goes to the Turlock/Modesto irrigation districts. Comparison shows how the districts make more public profit by retailing a fraction of the city's power than SF does by wholesaling the entire Hetch Hetchy output. Turlock/Modesto still charge lower rates than PG&E. (Peter Petrakis, 2/28/70.)

4. PG&E KEEPS PUBLIC POWER OUT OF UC AND BERKELEY.

A consulting firm tells the UC Regents that the Berkeley campus could save \$5 million in 10 years by dropping PG&E and taking advantage of its preference status for low cost federal power from the Central Valley Project, but PG&E has taken control of federal power in California and refuses to wheel the power to UC, in violation of anti-trust laws and federal power directives. The Regents have good grounds to sue, but instead they knuckle under and sign another power contract to buy expensive PG&E power. (Guardian staff, 4/17/70.)

5. PG&E RESTRICTS PUBLIC POWER IN NORTHERN CALIFORNIA.

Eleven Northern California public power cities apply to HUD for a loan to study development of a jointly owned public power supply. Reason: PG&E has blocked their access to federal power. But PG&E heads them off at HUD and blocks the loan, forcing the cities to become dependent on PG&E for wholesale power at an extra cost of \$17.5 million annually. (Guardian staff, 4/17/70.)

6. BANNED BY THE SF PRESS CLUB.

The Guardian quietly is banned, without notice, from the Press Club "Pulitzer of the West" newspaper awards contest by an awards committee headed by Larry McDonnell, PG&E's top pr man. Also on the awards committee: pr reps from PT&T, Bechtel, Westinghouse, General Electric, Crown Zellerbach, Editor and Publisher, two big ad agencies.

(The Guardian in the previous three years had won four of the nine awards in the one non-daily category open to it, including the first prize in 1969 for its expose of SF grand juries.)

The Guardian appeals unsuccessfully to the club's directors (mostly, McDonnell, Ex/Chron executives, pr men) under guidelines set down by Dick Alexander, Ex reporter and then club vice-president. Three days later, Alexander begins a pro-PG&E series in the Examiner that seeks to refute the Guardian's buy out PG&E articles. Alexander's pieces read as if they came direct from McDonnell's PG&E News Bureau.

Comments Sen. Metcalf (D-Montana) on the floor of the U.S. Senate: "(PG&E's) tolerance for 'freedom of the press' has reached the breaking point. So through the press club the company is 'punishing' this small independent newspaper . . . I am dismayed that PG&E would choose this arena for its punitive and petty actions against the Guardian." (8/31/70, 10/26/70, the fall of 71 and 72 as the club reaffirms its ban.)

7. PG&E'S BIG BLACKBALL.

A point by point analysis and rebuttal of Dick Alexander's pro-PG&E series in the Ex. Conclusion: "Had Alexander gone beyond McDonnell/PG&E in his research, he might have turned up some additional arguments, such as the 1925 Examiner editorial commenting on PG&E's early Hetch Hetchy grab:

"It is a wrongful and shameful policy for a grant of water and

power privilege in the Yosemite National Park Area to be developed at the expenditure of \$50 million by the taxpayers of San Francisco, only to have its greatest financial and economic asset, the hydroelectric power, diverted to private corporation hands (PG&E) at the instant of completion; to the great benefit of said corporation, and at an annual deficit to the city of San Francisco." (Peter Petrakis, 8/31/70.)

8. PG&E—SQUATTER ON THE PUBLIC DOMAIN.

Extending statewide the Hetch Hetchy principle of public investment for PG&E profit. How PG&E captures the power supply of irrigation districts and public water agencies, then jacks up the price and resells it to the public as "PG&E power." (Peter Petrakis, 0/26/70.)

9. THE GREAT 1965 JAMES K. CARR PUBLIC POWER DISASTER.

SF's manager of public utilities quietly kills a proposal to set up a public power consortium in the Bay Area. Without public power, BART fares will be 10% higher, UC-Berk. will lose \$500,000 a year.

10. DEAR PUC.

SF PUC refuses unanimously to implement its own resolution of a year before to undertake a feasibility study to buy out PG&E. Guardian presents evidence that the city loses \$30-\$40 million a year to PG&E. (Guardian staff, 6/7/71.)

11. WOULD YOU, TOO, LIKE TO VACATION AT HETCH HETCHY AT CITY EXPENSE?

If you are a "key person" at City Hall, you can junket in a chauffeur-driven car to Hetch Hetchy and eat and drink at taxpayers' expense amid the splendors of Yosemite National Park. Names and tabs of the junketeers. After this story, very few junkets to Hetch Hetchy. (Greggar Slettefand, 6/7/71.)

12. LET'S BREAK UP THE B OF A / PG&E ACT ON THE PUC.

Requests resignations of B of A's Marvin Cardoza and Louis Petri from the PUC. Marvin Cardoza and Louis Petri are influential PUC commissioners and help keep the PUC/PG&E policies

intact and unruffled. B of A/PG&E are close allies: PG&E keeps millions in interest-free deposits with B of A, shares directors with it, is a principal B of A borrower. (Editorial, 9/27/71.)

13. EXPOSING A MULTI-MILLION DOLLAR TAX EVADER.

How the supervisors in 1939 quietly gave away two valuable franchises to PG&E for peanuts, in perpetuity, without voter referendum, in violation of the City Charter, which requires time-limited franchises and voter approval for utility franchise renewals. PG&E thus enjoys the lowest rate of franchise payments of any private business operating on public property in SF. Annual loss to the city: hundreds of thousands of dollars. (Peter Petrakis, 7/5/72.)

14. ALIOTO IN AFGHANISTAN.

Mayor Alioto delivers a ringing denunciation of the evils of business monopoly in a welcoming speech to the American Public Power Association, holding its annual convention for 2,000 public power cities in SF. He fails to mention PG&E, its SF monopoly, his refusal to move against it. (Editorial, 7/5/72.)

15. WHEN MONOPOLY WANTS TO UNLOAD AT TAXPAYER EXPENSE, CITY HALL BUYS.

Old San Francisco principle: buy out private enterprise when it's losing money (like the Muni), but don't touch it when it's making big money by monopolizing an essential service (PG&E). Details how the owners of SF's private transit system fought tooth and claw to prevent a takeover—until the bridges and the auto made it unprofitable. (Editorial, 4/22/72.)

16. SAN FRANCISCO CAN BUY PG&E—AND CLEAR \$21.9 MILLION A YEAR.

An independent study by a group of certified public accountants shows that the city can make as much as \$21.9 million, after payment of operating expenses and annual bond payments, by buying out PG&E. The Guardian recommends Mayor Alioto and the Supervisors promptly undertake a feasibility study to determine the costs and benefits of buying PG&E. (Peter Petrakis, 2/14/73.)

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Political Notes

By Madeline Nelson, Joel Kotkin, Peter Petrakis, Bob McCargar and Mike Miller

MORE DEVASTATION FOR THE COAST

Here's one big reason Standard Oil, PG&E et al. fought the Coastline Initiative so bitterly: the oil/energy/development lobby wants to build three huge deep-water harbors along the west coast to handle oil supertankers, deep draught ships carrying 250,000 tons of oil or more. Talk to Col. William Vandenberg, U.S. Army Corps of Engineers in SF, who is working on a study of possible sites between Bellingham, Washington and San Diego. One likely spot, he thinks, is right down by Monterey, and there goes the coast.

This quiet study hammers in the point: we should be thinking of ways to cut back energy consumption, not to build and harbor bigger and bigger tankers to fuel over-development and produce bigger oil spills.

REOPENING DISTRICT POLICE STATIONS

Remember that citizens' vote, back in November, to reopen the Potrero and Parkside District Police Stations? Well, in the Jan. 29 supervisors meeting Diane Feinstein reported that the stations were still closed, and the Chief of Police hasn't answered Board letters asking why not and when the stations will open. Why the police inaction? We should all send letters and call the police (Hall of Justice, 850 Bryant, 553-1231) and find out.

THE POLITICIANS TO WATCH

Jack Morrison, last of the full-time Supervisors, is "seriously thinking about running for Supervisor this year." The election doesn't come until November, but the field is already crowded, with all the incumbents expected to run (though Barbagelata's health might keep him out).

Others considering that race: former Police Chief Al Nelder; Peter Finnegan of the Community College Board; Chad Ertola, whose brother Jack may have his eyes on Alioto's job.

And for the city's big prize: Alioto can't run again, and the jockeying has begun. Willie Brown might go for mayor if Moretti fails for governor and remains Assembly Speaker, which is the job Brown wants. If Brown or Moscone doesn't run for mayor, Hongisto may try for the liberal-left votes. Look for Milton Marks on the Republican side.

SF will lose an assembly seat with reapportionment; one rumor is that Leo McCarthy and John Foran have made a deal: McCarthy stays in the Assembly, Foran gets mayor.

POLICE TECHNOLOGY FOR BERKELEY

The Berkeley City Council has approved, 5-4 (with two self-professed liberals, Sue Hone and Ed Kallgren, in the majority), a massive new police boondoggle. The program: "Systems Approach to Control Burglary," which costs a total of \$508,000, one-third federal funding.

SACB, according to Lt. Charles Hewitt, proposed director, will simply allow police to use advanced techniques for "gathering information" about burglar characteristics and motivations. The police admit the project will serve little purpose as "an apprehension tool." But, says Hewitt, "who knows what we'll come up with?"

That's exactly what bothers the four dissenting council members (Bailey, Simmons, Hancock, Mayor Widener). Loni Hancock, for example, wants to establish strict guidelines for the program, arguing that otherwise it could give police "a good opportunity to do surveillance on everybody and anybody." She insists more could be done with less elaborate technologies.

KCBS: NO-NEWS RADIO

KCBS, which prides itself on broadcasting nothing but news, 24 hours a day, couldn't spare a few minutes to tell the full public power story about the Jan. 24 Berkeley City Council meeting. At that meeting, the council received a utility consultants' report showing it's feasible and would be profitable for Berkeley to buy out PG&E's electric distribution system and go into the municipal power business.

The whole affair lasted five hours, with testimony and argument from all sides. But all KCBS used was a PG&E handout, plus the taped voice of the company's chief flack, Larry McDonnell declaring (Surprise! Surprise!) that acquisition is not feasible. That's all. Not a word about the independent consultants' findings, nor the long discussion nor even the fact that a council meeting had considered the matter.

NEW ENVIRONMENTAL GUIDELINES: THE BIG WASHOUT

Those tough Environmental Impact Reports, established last fall as a requirement for major new construction, raised such a big flap in the development lobby that the legislature tabled the whole thing, calling for guidelines from the State Resources Agency. Well, those guidelines will be approved as of Feb. 5, and they dash any hopes that the EIR's might help save the environment.

The new guidelines are "outrageous," says the Environmental Defense Fund, "because they subtly, albeit systematically, exclude the public from any participation in the EIR review process." Under the new rules, public hearings on completed EIRs may not be required—and citizen participation has no impact before the final report.

A negative EIR has never been binding; that's left unchanged. And the big loophole: agencies don't have to require

an EIR if they decide a delay in construction would create a "sudden and catastrophic public calamity." Which is nothing but a test of developers' imagination.

RENT CONTROL ROADBLOCK

Berkeley's first Rent Control Commission was elected Jan. 23, but immediately after the election Berkeley realtors won a temporary restraining order keeping the Commission from enacting the rent control Charter Amendment. Jeff Carter, lawyer for Berkeley Tenants Organizing Committee, says rent control—never legally tested in California—may be argued all the way to the State Supreme Court.

Meanwhile, BTOC is advising tenants that, despite the restraining order on the commission, the rent freeze remains in effect and tenants have other rights under the law independent of the commission. They can use the law as a defense in certain eviction cases, for example, or sue landlords for the \$200 damages the law provides. Tenants with questions should contact BTOC, 2022 Blake St., 843-6601.

MEETINGS TO MONITOR

► Meet the entire crowd—the Oakland Mayoral candidates—Sunday, Feb. 4, 3-6 p.m., Clawsen Elementary School, 32nd and Peralta, Oakland.

► Bay Area Pollution Control District: hearing on the possibility of requiring vapor recovery systems on trucks delivering to gas stations. Feb. 15, 10 a.m.

► SF Supervisors, Transportation Committee: hearing on the Chamber of Commerce's \$750 million underground freeway scheme City Hall, SF, Feb. 22, 2 p.m.

► SF Revenue sharing public hearings: Feb. 5, Horace Mann Junior High, 23rd and Valencia, 7:30 p.m., Feb. 13, Gianini Junior High, 39th Ave. and Ortega, 7:30 p.m. □

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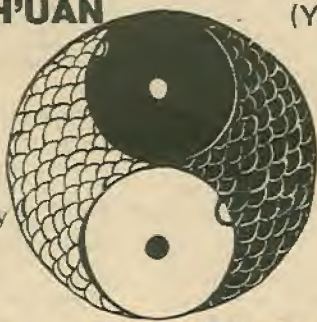


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The Federal Government as Dope Pusher

The Nixon administration is waging the peace just like it waged the war, with brute, unthinking force.

Do the Vietnamese people take too long to agree to Nixon's terms? Bomb the hell out of them. Likewise at home: Do consumers complain of skyrocketing food costs? 'Let them eat chicken,' cries the Secretary of Agriculture. Is the federal budget getting bigger? Lash out at "welfare cheats," cut out the grassroots Community Action Programs, slip the savings to Defense.

So it goes, now, with a favorite pair of evils, drugs and street crime. It's to combat these two tired old whipping boys that the administration has created Treatment Alternatives to Street Crime (TASC), a program whose local arm has been written by the Mayor's Council on Criminal Justice and will probably be unveiled in a matter of weeks.

The theory behind TASC is simple: heroin causes crime, and heroin addicts cause problems in prison. Wiping out the use of heroin on the streets, the idea goes, will solve a batch of law enforcement problems.

Under TASC, arrestees with a heroin habit or a heroin-positive urinalysis or a history of opiate use may be channeled into the program for treatment. This treatment may involve methadone maintenance (essentially, substituting methadone addiction for smack addiction), methadone detoxification (short-term methadone use to ease quick withdrawal from heroin), non-drug services (such as psychotherapy and counseling) or a combination.

Nixon solutions sound neat and efficient, and TASC is no exception, but its packaging hides countless problems. Those problems have caused virtual chaos in the drafting of the San Francisco version, complete with a small-scale community rebellion which has won a partial victory by successfully purging many of the worst features of the early SF drafts.

But the program that remains is still TASC, still has problems, and still deserves the closest public scrutiny and questioning.

The big problem with TASC is methadone: the reliance on one drug to solve another drug's problems. Methadone can be effective as a substitute for heroin; but the only reason methadone works so well, of course, is that it, too, is a powerful and addictive drug—and it may produce side effects at least as bad as heroin's.

Methadone, this drug the federal government is eagerly pushing on street people, doesn't even have a clean bill of health from the Food and Drug Administration yet. It is still classified an "investigational new drug." John Arnold, of the FDA's local office, has told the Guardian that "normally an investigational new drug wouldn't be used as widely as methadone. . . but since it's been the only really acceptable drug for treating addicts, it's been given a new status." That "new status" is simple: the government doesn't know how dangerous methadone might be yet, but anyone with an approved methadone program can go ahead and use it, and we'll find out about the effects later.

A serious challenge to the widespread use of methadone was raised by two UC Professors of Psychiatry and a New York doctor, writing in the May 26, 1972 "Science" magazine on "The Methadone Illusion." Metha-



done, they write, "affects respiration, digestion, and sexual behavior; it also, as does any opiate, affects social and psychological behavior. . . The decision to use methadone on a large scale. . . legitimizes the use of drugs to regulate the disturbances of social life."

Yet when the first drafts of the local TASC program were being written, the staff was in a hurry to get its proposal in and get its money, and the word from Washington was that methadone was the coming thing. A draft was quickly written, splitting the local program in a proportion of 80% methadone, 20% non-drug treatment.

However, a small number of community groups, including the National Lawyers Guild, learned of the plan, and helped sink it. "The community certainly wasn't consulted as thoroughly as it should have been," admits Dr. Arthur Carfagni, director of the Northeast Community Mental Health Services and one of the early movers of TASC. "The vehemence of the community response has prompted changes, and properly so."

The big change was cutting the methadone proportion down to 50%. "Methadone has become very political," Thomas Brilkey, SF's main TASC organizer, told the Guardian. "We've decided we don't need so much methadone." And, says Brilkey, even the 50% is just for planning the budget. "You can't force anyone into methadone," he says, and each arrestee will have the last say about whether to choose a drug or non-drug program.

San Francisco's program drafts have improved, but

inherent problems remain. First, there's a simple budget reason why methadone is the more attractive treatment: it will cost only \$1,400 to provide a year of methadone treatment for an enrollee, compared to \$3,300 for a person on drug-free TASC. That means the more people TASC counsellors can persuade to choose methadone, the more people SF TASC can treat with its \$1.2 million budget—and the better it will look when refunding time comes up.

Second, the SF District Attorney has proven remarkably uncooperative. One advantage to TASC would be to take the heat of prosecution off an arrestee's back, deferring prosecution until his TASC program is completed, then perhaps dropping it altogether. That's common practice in other TASC programs around the country, but not in SF.

"I'm not sold on it," says John O'Brian, the DA's TASC liaison. His office will not consider deferring or dropping prosecution, he insists, placing part of the responsibility on Superior Court judges: "They don't want to delay prosecution. . . (it would) interfere with their calendar." Result: while arrestees are in the midst of counselling or methadone treatment to break a drug habit, the DA will be going after them, full steam ahead, and trying to put them in jail.

The major problem remaining is that TASC opens the methadone door even wider, and under very suspicious auspices. "There's a lot of doubt," says Carfagni, "whether mental health programs should be so tightly related to criminal justice." And when the program holds the potential of addicting individuals to yet another drug, its rationale is particularly questionable.

More basic still is the politics of heroin addiction, the problem TASC is ostensibly solving. "The 'heroin problem' has varied roots," reasons the "Science" article. "One lies in the unjust social arrangements that have inflicted suffering on certain segments of the population . . . the methadone approach does not touch the roots of the drug problem. . ."

The most disturbing thing about TASC is that so little restraint has been shown in its development, by the Justice Dept., or the FDA, or the SF District Attorney, or the local project people who dashed off a quick and badly flawed 80% methadone plan, or politicians like Diane Feinstein, who snapped back angrily when community people criticized the program in public hearings (it was that same community criticism which Carfagni says "changed the program more to a client orientation"). You'd never know everybody is talking about a dangerous new drug, and people's lives.

It's easy enough to blame the Nixon administration, but the buck doesn't stop there. San Francisco ought to be developing a humane heroin treatment program of its own, perhaps a program along the lines of TASC but with methadone cut down to the very barest minimum, like 10% or less. Only then will we be going after those "unjust social arrangements" behind drug addiction instead of settling for a fancy new, government-stamp-of-approval, drug addiction that poses as a cure but will only deepen and perpetuate the problem.

By William Ristow

The Coming of Edifice West

Mayor Alioto diverted most of the \$17.6 million in revenue-sharing through the backdoor to tax relief. Now, with the balance, he's planning to take a million a year for the next five years to build a cultural center near the Civic Center.

As planned it will be Edifice West. Like the Lincoln Center in New York and big cultural centers in Los Angeles, Atlanta, Washington, D.C. and elsewhere that are in serious financial trouble, Edifice West is being conceived without citizen participation, without consultation and participation from the city's performing artists, without proper consideration of costs and benefits, without the kind of broad planning that would make the building anything beyond a "mausoleum of the old culture elite," as the Lincoln Center has been described.

Let's take only the matter of costs. Even the mayor can't claim the building can support itself; he argues that it will be paid for by a \$4 million, 1,100 car garage underneath it.

This is pie-in-the-sky thinking in the classic San Francisco tradition.

The Mayor is trying to piggyback a bad project on top of a bad project. The economic report prepared for the mayor's committee on the cultural center originally claimed the garage (then 1,700 car) would net a half million a year; when the garage was pared to 1,100 cars (a one-third reduction), the revenue estimate was cut in half to \$250,000.

This figure is so unjustified that even members of the committee found it hard to swallow. "I did raise a question if they thoroughly checked that (garage revenues) out," Redevelopment Director Robert Rumsey said.

It's hard to believe they checked it at all. Three blocks away the Civic Center Garage is losing money. Only one city-owned garage nets more than \$100,000 a year, the Sutter-Stockton garage, which makes less than \$250,000 selling parking spaces.

Adding to the absurdity, the garage builders claim they will have a firm financial base because they will rent spaces on a monthly basis to the federal government. The Civic Center garage is trying to get away from

monthly rentals in hopes of breaking even, because monthly rentals produce less revenue than short term rentals.

Even if the garage nets some revenue, it will need more than the optimistic quarter million dollars to pay the interest on the bonds which will be floated. The mayor claims the total cost will be \$18 million, which in itself is remarkable since the public rejected a \$28 million bond issue for the center in 1965, and these projects usually expand rather than contract (Candlestick increased 480% after its inception). If the city received \$6 million in private funds, which no one expects, we will still need a \$7 million bond. The Golden Gateway Garage, built with a \$7 million bond, pays more than \$350,000 in bond interest.

Since the garage can't pay for the cultural center, the taxpayers will pay for both. What Candlestick Park is to baseball, Edifice West will be to the arts.

Madeline Nelson

Doing Tricks for the Mayor

Sheriff Hongisto was doing his job and trying to get more federal revenue-sharing money for his woefully inadequate and understaffed jails. He rightly blasted Mayor Alioto for giving him peanuts (\$25,000) out of \$17.6 million total that Alioto passed out to the yacht club (\$300,000), a cultural center (\$1 million a year) and through the backdoor into tax relief (\$12.5 million.) (See Alioto's Double-cross, last Guardian.) Alioto blasted back, through Examiner/Chronicle City Hall reporters, who wrote without checking or thinking for two minutes, that Hongisto would have to eat "crow," as the Ex's Harry Johansen put it, because the Mayor was giving him \$115,000 through "supplemental budget requests."*

This is totally false: the supplemental requests have

languished in the mayor's office for months, they have nothing to do with revenue-sharing funds, there is no guarantee Hongisto ever will get them, Hongisto in any event wouldn't get them for months, the jails need assistance now.

Now, the sheriff has gone to court to get the money to bring the jail up to minimum standards. The Ex and Chron printed the story (with lots of quotes from Supv. Robert "Fighting Bob" Mendelsohn about a "headline grabbing device"), neglecting to mention the crucial reasons for the suit:

(1) the supervisors, notably Mendelsohn's finance committee, has never given him the money to do the job;

(2) if the sheriff waits until the supervisors appropri-

ate the revenue-sharing money, then there would be no money left for him to get.

A lament: we wish Mendelsohn, the rest of the supervisors, the department heads at City Hall would fight like Hongisto does for open space, park land, repairs to SF General Hospital, public power, bi-lingual social services, Muni, restoration and a few other things the city needs desperately. May Hongisto's tribe increase.

*Footnote: Said Sam Blumenfeld in the Jan. 30 Ex account of the sheriff's suit: "The dispute became confusing when Hongisto thought he was going to get only \$25,000 and which the Mayor said was \$200,000..." The dispute became confusing when the Ex and Chron started doing tricks for the mayor. M.N.



“Five Grins or Mona Lisa’s Moustache,” “Tango For Devil and His Wife,” “Flabby Preludes for a Dog,” “A Boob Made of Wood” (in the manner of Mozart, of course), and other well known songs by Erik Satie.

The Velvet Gentleman comes to life on this highly innovative and inspired interpretation of Erik Satie; short takes and impressions of life.

“The Electronic Spirit of Erik Satie,”
Featuring the Moog Synthesizer
with The Camarata Contemporary Chamber Orchestra.



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A Regular Supplement of The San Francisco Bay Guardian

February 1 through 14

By Jeanette Foster



The route of the Double Dragon Parade, Feb. 17

Guardian Guide to a Hassle-free Chinese New Year

The year of the Ox, 4671, opens quietly on Feb. 3. Chinatown oracles predict the Year of the Ox will be a period of starting new projects and getting old ones done. It is a good time for marriage and conciliation and women can look forward to better times.

The Chinese New Year celebrations, Feb. 10-18, tend to be noisy and produce the biggest downtown crowds (and traffic jams) you'll ever fight your way through. But if you're one of the thousands who turn out every year, here's a guide to help take some of the hassle out of the festivities.

Where to Eat

Forget about Chinatown restaurants—too crowded, too many parking problems. Instead, get your stomach in the spirit by going to neighborhood Chinese restaurants. A few that we recommend, from hearsay reports:

Cantonese:

Wing's Cafe, 2799, 2799 16th St.
Soo Chow, 1678 Post
Chinese Dinner House, 1820 Clement
South China Cafe, 4133 18th St.

North Chinese:

Peking Mandarin Cuisine, 2845 Mission
Golden Palace, 1830 Irving (also Burmese & Vietnamese cuisine)
The Great Shanghai, 917 Taraval
Soon Lee Cafe, 1688 Bryant (see Cheap Eats, p. 23)

Parade

Do not, under any circumstances, drive to the parade. Take one of the buses going to the parade route: 30 Stockton, 15 Kearny and 41 Union. Call the Muni, 558-4111, for times, as buses are re-routed right before the parade.

Wear comfortable shoes and watch out for firecrackers. Although there are no really good spots on the parade route, we have marked several decent places for views (see map). But your best bet is to get out of the crowd, to a high vantage point like the top of Kearny, Russian Hill or Nob Hill with a pair of binoculars.

Things To Do

CARNIVAL, Feb. 9-18, 1 p.m. to midnight, complete with rides. Portsmouth Square, Kearny St. between Washington and Clay Sts.

CHINESE ART EXHIBITS, Feb. 3-28, 10 a.m.-5 p.m., special Year of the Ox exhibit of 13th century B.C. through 19th century A.D. Chinese jade, ivory, ceramic, bronze, wood and crystal bovine figures, Adrian Gruhn Court, Center of Asian Art and Culture, de Young Museum, Golden Gate Park.

CHINESE PAINTING EXHIBIT, Feb. 10-17, 2-8 p.m., Chinese Art Gallery, 30 Waverly Place.

CHINESE PHOTOGRAPHY

EXHIBITION: Feb. 12-18, noon-9 p.m., Citizens Federal Savings and Loan Association, 1000 Grant Ave.

"PROFESSOR MING'S MANSION,"

Feb. 3-25, Fri.-Sat. 8:30 p.m., Sun 2 p.m., new bilingual musical presented by Amitabha players plus "The Original Lotus Blossom Dance." Buddha's Universal Church, Washington/Kearny. For tickets (\$2.50), call Mrs. Bernice Lew, 982-6116 or 421-3325.

CEREMONIAL LION DANCERS,

Feb. 4-5, 1-5 p.m., two teams will perform in the streets of Chinatown and adjacent residential areas while a third dances in the 400 to 700 blocks of Clement St. for the benefit of the Chinese Hospital. Final dance on Feb. 4-5, 8 p.m. in Ghirardelli Square.

GOLDEN DRAGON DISPLAY,

Feb. 5-9, 11:30 a.m.-1:30 p.m., Parade's famed mascot on exhibit; noon-time ethnic entertainment programs on podium-level showroom, 1 Embarcadero Center, northeast (Front/Clay Sts.) side of building.

FESTIVAL TOURS, Feb. 7-16, 10 a.m.-6:30 p.m. leaving every 45 min. Behind the scenes tours of Chinatown conducted by J&J Walking Tours, departing from Cameron House, 920 Sacramento. For reservations, call 922-7146, \$3 adults, \$1.50 children. Tours will also be operated by the Chinese Y.M.C.A. from 855 Sacramento, 982-4412.

OUTDOOR PROGRAM, Feb. 10,

11:45 a.m., officially opens city's Chinese New Year Festival, featuring live theme ox; 60-foot dragon; South China-style celestial lions and Chung Ngai lions, classical and folk dancers; Chinatown civic leaders, Miss Chinatown pageant principals; special Macy's displays and imported artifacts. Union Square.

FLORAL PLAQUE, Feb. 10-28,

"Chinese Year of the Ox" in front of Conservatory, Golden Gate Park, Main Dr. near Arguello Blvd.

CHINESE COOKING WEEK, Feb. 12-

16, noon, daily demonstrations featuring chefs from famed Chinese restaurants including Kan's, The Mandarin, The Manchurian, Golden Pavilion. Macy's lower level, Stockton/O'Farrell.

MISS CHINATOWN USE CORONA-

TION CEREMONY, Feb. 15, 8 p.m.-midnight, program of entertainment by 1973 Queen and her court. Masonic Aud., 1111 California, tickets (\$2.50) available from Chuck Louie, Louie Realty, 829 Grant, 397-1211.

ART EXHIBIT, Feb. 17, 10 a.m.-6:30 p.m., Chinese brush painting demonstration, entertainment and buffet of Chinese delicacies. Chinatown Y.W.C.A., 965 Clay.

DOUBLE DRAGON PARADE,

Feb. 17, 7 p.m., starring block-long Gun Lung (Golden Dragon) escorted by 60-ft. long Hong Kong dragon, towering figures of China's elaborate floats, festival queen, starting at Pine and Battery Sts. and moving south on Battery to Market, west on Market to Grant, north on Grant to Bush, east on Bush to Kearny and north on Kearny to Columbus, passing the reviewing stand on the east side of Kearny between Clay and Washington. For reserved bleacher seats (\$3) contact Chinese Chamber of Commerce, 730 Sacramento, 982-3000.

CHINESE DRAMA, Feb. 17, 9 p.m., presented by Chung Lau Drama Club, Victory Hall, 827 Stockton, free.

STREET ENTERTAINMENT, Feb. 17, 9 p.m.-midnight and Feb. 18, 8 p.m.-midnight, including lion dancers, Kung-fu (Chinese art of self-defense) demonstrations, folk dancing. Kearny St. between Clay and Washington.

CHINESE MOVIES, Feb. 18, 1-5 p.m., Victory Hall, 827 Stockton, free.

PEKING OPERA, Feb. 18, 8 p.m., performed by Taiwan and Mainland China-trained cast followed by programs of Chinese folk and classical music and dancing. Victory Hall, 827 Stockton, free.

Clubs

NO ADMISSION CHARGE, UNLESS NOTED

SAN FRANCISCO

Boarding House: Hoyt Axton and Mimi Furla, Feb. 1-4; Brownie McGhee, Sonny Terry, and David Bromberg, Feb. 6-11; Tracy Nelson, Mother Earth and Jonathan Edwards, Feb. 13-18, 960 Bush, 441-4333, \$2/\$2.50 weekends.

Both/And Jazz Club: Woody Shaw-Bobby Hutcherson Quintet, Feb. 2-3, 350 Divisadero, 863-2896, \$3.

Coalyard: Gabriel Goldstar, Wed.-Thurs.: The Streamlines, Fri.-Sat. 1823 Union, 346-3100.

Coffee Gallery: Liza Kindred and Dallas Williams, Feb. 2-3; Assention, Feb. 9-10, 1353 Grant, 362-9639.

Family Pharmacy: Jasmine, Feb. 1, 8; DeForest Walker, Jan. 2, 9; Rashby (Bad News), Jan. 3, 10; Rafel and Dick, Jan. 4, 11; Auditions, Jan. 5, 12; Joel Blument, Jan. 6, 13; Barbara Robertson, Jan. 7, 14. California/Divisadero, 567-5499, 50¢ min. after 8:30 p.m.

Gackscraggle: High Tide Harris Blues Band, Feb. 1, 8; Art Lande Quartet, Feb. 2, 3, 12; Jam Session—Your Mothers Naval, 2-6 p.m. and Dick Fregulia, 6-10 p.m., Feb. 4, 11; Cornelius Williams, Feb. 5; Maria Massaro, Feb. 6; Paul Weiss, Feb. 7, 9; Steve Swallow Trio, Feb. 10; Vin Massaro, Feb. 13; John Chandler Blues, Feb. 14, 46th/Taraval, 664-9817, admission varies.

Garden of Earthly Delights: Eyes (formerly Isis), Feb. 7, 197 Mission, 864-9377.

Great American Music Hall: Noema, Feb. 1-3; Carmen McRae, Feb. 7-10; Vince Guaraldi Plus Four, every Wed.; Chris Toehler Big Band, Feb. 12; Bill Evans Trio, Feb. 13-25, 859 O'Farrell, 885-0750, admission varies.

Holy City Zoo: Eddie DeVerr, Mon.; Mark Duke, Tues.; Sweet Pickins, Wed.; Open Mike, Thurs.; Liberty Hill Aristocrats, Fri.; Ronnie and Lulu, Sat.; Son of Open Mike, Sun. 408 Clement, 752-2846.

Keystone Korner: Chick Corea, Feb. 1-4; Sonny Stitt, Feb. 6-11; 750 Vallejo, 781-0697, \$3/\$3.50 weekends.

Mother Lode: Rex Foster, Sun.; Ken Bloom, Mon.; Jeff Comanor, Tues.; Jim Nesbitt, Wed.; Leather wood, Thurs.; Fat Max and the Casuals, Fri.; Sannon and Dean, Sat. 2001 Union, 567-3121.

Mustard Seed: Marge Schneider, folk music, Feb. 1; Gregory James, Feb. 2; John Paul, Feb. 3, 8; poetry reading, every Mon.; Eryl Oliver, Feb. 9; Mime night with Toad, Feb. 10; Corbin and Sandy, Feb. 14, 3145 Fillmore, 931-1713.

Continued on Page 16

Bay Guardian Calendar February 1 through 17

By Vicki Sufian

The Guardian's Selective Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: Feb. 9 ; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late.

*NO ADMISSION CHARGE

Thurs. 1



Kell Robertson, poet and one man band, at the Ribellat Vorden, Feb. 1, 8 & 14.

"ANAS OBSERVED: A Film Portrait of a Woman as Artist," documentary of Nin talking with and about Dr. Rank, Jean Varda, D. H. Lawrence and others, College of Marin, Olney Hall, 8 p.m., \$2 gen., \$1 students.
BENEFIT PREVIEW OF "SLEUTH," for Berkeley Repertory Theatre, party follows with food, wine, ACT, Godspell members, SF Strutters, and chance to win \$3,000 mystery cruise, Regency 1, Van Ness/Sutter, 845-4700, 8 p.m., \$12.50.
INTERNATIONAL ART SHOW 1, works by a wide range of artists including David Alfaro Siqueiros, Robert Arneson, Moses Soyer, Peter Voulkos and Tom Wesselman, proceeds from show go to defense of San Quentin 6, Both-Up Gallery, Telegraph/Haste, 848-4661, Mon.-Fri., 11-8:30 p.m., Sat., 11-5:30 p.m., Sun., noon-5:30 p.m., thru Feb. 11.

Fri. 2

"POTLUCK DINNER AND REGISTRATION FOR BREAKAWAY," a women's studies program, includes

WEEK. END

"THE ACTS OF SAUL," one-act experimental play based on events from two biblical stories, the Stoning of Steven and Conversion of Saul, uses Michael Chekov and Jerzy Grotowski techniques, Mother Goose Theatre production, Neighborhood Arts Community Theater, UC Extension, 55 Laguna, every Feb. Fri., Sat., Sun., 8:30 p.m., donation.

MOVING MEN THEATER CO. consisting of five men, three original plays exploring the American Man, according to the Guardian's Irene Oppenheim, "they're producing the most original theatre in the Bay Area," Bethany Methodist Church, 1268 Sanchez, 8 p.m., every Sat.-Sun. thru Feb. 18, \$1.

MOTION, a women's Theatre-Dance Collective, Natural Dance Studio, 1710 Franklin, Oakl., 647-7487, 8:30 p.m., \$2, Fri.-Sat.
WOODY SHAW-BOBBY HUTCHERSON QUINTET, SF's premier vibeman with great percussion from Lenny White, Both/And Club, 350 Divisadero, 863-2896, 9:30 p.m., Fri.-Sun.

KENNY BURRELL, a cool and introspective guitarist who swings softly but surely, El Matador, 492 Broadway, Thurs.-Sat.
ART LANDE QUARTET, tight and free flowing jazz, Gacksrattle, 46th/Taraval, 664-9817, Fri.-Sat.
CHICK COREA, light exciting new jazz, Keystone Korner, 750 Vallejo, Thurs.-Sun.
DAVID BROMBERG, semi-legendary studio and jam man, best N.Y. guitar picker around, Inn of the Beginning, 86840 Old Redwood Hwy., Cotati, Fr.-Sat.

Mon. 5

"DANCERS WORKSHOP led by Ann Halprin, dance and theatre innovator, Fine Arts Theatre, College of Marin, Kentfield, 4-6 p.m.



Rudolf Nureyev. See Mon. 13

Thurs. 8

SONNY STITT, fine mainstream saxist from the Big Apple, Keystone Korner, 750 Vallejo, thru Sun.

"TO HAVE AND HAVE NOT," Hemingway story, Faulkner screenplay, Howard Hawks' production, Bogart/Bacall team, KBHK-TV, channel 44, 9 p.m.

KELL ROBERTSON, San Francisco's rough rider serves up country pie and bawd on wry, really fine renderings of ballads and blues in a funky yet sublime setting, (repeated Feb. 14), Ribellat Vorden, Folsom/Precita, 826-9818.

PETER LORRE in "Crime and Punishment," Gene Nelson's Old Time Radio Shows, KSFO, 10 p.m.
"THE FOOD CONSPIRACIES," talks with SF and Berkeley conspirators and grocery store managers, KPFA Radio, 9 p.m.

Fri. 9

"BLACK GIRL," a production which according to Rolfe Peterson illuminates the Black Experience, entertains and is "vigorous and generally professional," Oakland Museum Theatre, 10th/Oak, Oakl. 7 and 9 p.m.

SECULAR BINGO: "Bingo Party," you can play bingo at home or go down to the KEMO studios by 1 p.m. and play it on TV, KEMO-TV, channel 20, 2 p.m.

WEEK. END

"HENRY FOUR," the Julian Theatre's adaptation of both parts of Shakespeare's history play, Center for Related Arts Theater, 3250 19th Ave., 647-8098, 8 p.m., \$2.50 gen., \$1.50 students, Fri.-Sat.

CHUCK BERRY, rock and rollers delight, major influence on most new rockers, Winterland, Post/Steiner, 8 p.m., 692-2921, \$4/\$4.50, Fri.-Sat.

ROSALIE SORRELS, rich vocal stylings from a Bay Area favorite, Freight & Salvage, 1827 San Pablo, Berk., Sat.-Sun.

PITSCHER PLAYERS, satirical improvisation, still the best \$1 entertainment around, Intersection, 756 Union, Fri.-Sat.

BANANA AND THE BUNCH, boogie it up with some former Youngbloods. The Lion's Share, 60 Redhill Ave., San Anselmo, 454-9856, Fri.-Sun.

"AUTO-DESTRUCT," a play in the bizarre genre, 2485 Shattuck Berk., 548-6336, midnight, Fri.-Sat.

Mon. 12

BORIS KARLOFF, Eddie Albert and Verna Felton in The Lady Esther Screen Guild Theater, Gene Nelson's Old Time Radio Shows, KSFO, 10 p.m.

"CAMBRIDGE DEBATE ON WOMEN'S LIB," starring William F. Buckley Jr. and Germaine Greer, KQED, channel 9, 8:15-9:15 p.m.
RUDOLF NUREYEV LEAPS onto the Opera House stage, performances of "Pavane," "La Sylphide," "Sleeping Beauty" and "Swan Lake," for info, on times and places (Berk., Cupertino, Sacramento, SF) call 781-7833.

FAMILY PHARMACY AUDITIONS, good place for neophyte pick and/or strummers to test their public legs, California/Divisadero, 567-5499.

Tue. 13

***BECOME MASTER OF YOUR CAR** with a class in basic VW repair and maintenance, United Volks Works, 624 Stanyan, 668-3313, 7-9 p.m.
LECTURE ON WOMEN and the law with Leo Kanowitz, author of "Women and the Law," spons. by



Works by Mexican master David Alfaro Siqueiro will be shown in Berkeley thru Feb. 11. See Super-List.

Thurs. 15

***"HOW TO LEAVE When Your Landlord Wants You to Stay,"** how to break a lease, sublet or get your deposit back, Mission Library, 3359 24th St., 7:30-9:30 p.m.

"AFRICAN QUEEN," The Lux Radio Theater presentation with Humphrey Bogart and Greer Garson, part two tomorrow, Gene Nelson's Old Time Radio Shows, KSFO Radio, 10 p.m.

Fri. 16

"LITTLE ORPHAN ANNIE," 1940 radio broadcast with Ovaltine commercials, Gene Nelson's Old Time Radio Shows, KSFO, 10 p.m.

PICK HITS



only has a super lineup of Bay Area musicians—it's also free. Among the venerable performers are Luther Tucker, former John Lee Hooker mainstay, and Hightide Harris, up and coming blues picker, with harmonica great Charlie Musselwhite. Sponsored by Neighborhood Arts

Fri. 16

***ROBBIE BASHO,** composer/guitarist, music reminiscent of American Indian, Japanese and Hindustan, Millberry Union Lounge, UC Medical Center, 500 Parnassus, noon.

ASHKENAZY PERFORMS Beethoven's Piano Concerto No. 3 with SF Symphony, live broadcast from Opera House, KKHL, 8:30 p.m.
SF DANCE SPECTRUM, Carlos Carvajal's excellent modern ballet/contemporary dance company, Live Oak Theater, Shattuck Ave., one block north of Rose, Berk., 849-4120, 8:15 p.m., Sat., 8:15 p.m., Sun. 2:30 p.m., donation.

EXHIBIT OF HANDCRAFTED KITES to get you in the mood for spring, Pinwheel Crafts Gallery, 637 Howard, 495-7511, Mon.-Sat., 9:30-5 p.m., Sun., 11-4 p.m., thru Feb. 28.

Sat. 17

TALK IS CHEAP except at the "Conversation." You can choose from 22 conversationalists who will then talk with you about anything in a sound-insulated, plant decorated booth, Conversation, 445 Colusa Ave., Kensington, 527-3215, Mon.-Sat., 10 a.m.-10 p.m., Sun. 1-10 p.m., \$5 first half-hour, \$3 each additional half-hour.

"FESTIVAL," filmed at the Newport Folk Festival years ago with Bob Dylan, Joan Baez, Paul Butterfield, Mimi and Dick Farina and other superstars, live stage show with the Nicklettes, Presidio Theatre, 2340 Chestnut, midnight, \$1.50.

FOUR-HAND PIANO RECITAL by William Corbett-Jones and Sylvia Jenkins, works by Mozart, Debussy, Schubert, Mendelssohn and Brahms, Lone Mountain College, 2800 Turk, 8:30 p.m.

"ST. MATTHEW'S PASSION," Bach's musical passion play, Spring Opera Theatre, Curran Theater, 445 Geary, 861-4008.
"THE HUMAN WINTER and The Heavenly Spring," homage to Kenneth Patchen, KPFA, 2 p.m.

asthma attack followed by deep breathing exercise cure (look, it's free), Ocean Beach, off Fulton/Great Hwy., 647-6295, 5:30 p.m., Feb. 2.

"THE CRAFT OF WRITING," Anais Nin discusses her writing and the creative process, Olney Hall,

Sat. 10
Fine Arts Theatre, College of Marin, 4-6 p.m.
"THE VIRGIN SPRING," Bergman's medieval tale of holy vengeance, starring Max Von Sydow, KQED, channel 5, 10 p.m.
**"THE SCARLET PIMPERNEL," a Leslie Howard/Merle Oberon classic, Excelsior Library, 4400 Mission, 7 p.m.
THE COMPANY THEATRE
AUDITIONS: actors, actresses, publicity and technical people, 2314 Bancroft, Berk., 893-5345, 8 p.m., thru Tues.

Sat. 3
**"DIVERSITY OF DISCOVERIES," spon. by American Friends Service Committee, No. Calif., workshops on a great variety of topics including Women's Mental Health, public schools, new ways to work, taxes and tax resistance, new ways to live, China today, First Unitarian Church, Franklin/Geary, 1:30-9:30 p.m.
"KEEP ON TRUCKIN' CARTOON CARNIVAL," cartoonucopia of Porky Pig, Betty Boop, Woody Woodpecker, Erotic Film Festival winner and more, Presidio Theatre, 2340 Chestnut, midnight, \$1.50.
RUCHELL MAGEE DEFENSE FUND RAISING BENEFIT, afternoon open house with multimedia presentation about Magee, evening live music and food, 2080 Sutter, 2:30-5 p.m. and 9:30-midnight.
BOOGIE to the antics of the "new" Edgar Winter and the fine honney sound of the Doobey Brothers, Winterland, Post/Steiner, 8 p.m.

Sun. 4
"TARANTULA," a creepy movie about a giant spider on the loose, KGO-TV, channel 7, 11:45 p.m.
FLAMENCO GUITAR RECITAL by Joel Blair whose offerings include pieces by Seguirias, Alegrias and Bulerias, Community Music Center, 544 Capp, 647-6015, 8 p.m., \$2.
ART AUCTION AND CHAMPAGNE RECEPTION for International Art Show (see Feb. 1 for some of the contributing artists), Both-Up Gallery, Telegraph/Haste, 848-4661, 2-5 p.m., \$2.50.
THE DICK TURNER TRIO with Chet Baker, lyric trumpet-crooner of yesteryear, Bach Dancing and Dynamite Society, El Granada, 726-4143, 4:30 p.m.

Sun. 11
GOLDEN THROATED JOHNNY CASH serenades, Oakland Coliseum, Nimitz Fwy./Hegenberger Rd., Oakland, 635-7800, 7:30 p.m.
"THE ART OF THE FUGUE," performed by Belgian organist and scholar, Kaniel D'Hooghe, Hertz Hall, U.C. Berk., 642-2561, 8 p.m., \$2 gen., \$1 students.
*RICH HARRIS & FRIENDS, tight, clean picking complemented by fine vocals, run the gamut from modern jazz to Grand Ole Opry, one of the best trios around, super mellow setting, Sleeping Lady Cafe, 58 Bolinas Rd., Fairfax, 456-2044.
"JOAN SUTHERLAND: Who's Afraid of Opera?," Sutherland, the London Symphony Orchestra and some puppets in "Lucia di Lammermoor," KQED, channel 9, 8:45 p.m.
"ASYLUM," an excellent documentary on R. D. Laing's Kingsley Hall, Pauley Ballroom, UC Berk., 6:30, 8 and 9:30 p.m., \$1.

Tue. 6
FREE ADMISSION to the SF Zoo today. Recently arrived via Japan Air Lines, two racoon dogs from Osaka, and a South American anteater, SF Zoo, Zoo Rd./Skyline Blvd.
"DANCERS' WORKSHOP: A MYTH," an Ann Halprin event, for those into participatory performances, Fine Arts Theatre, College of Marin, 8 p.m., \$3 general, \$2 students.
*DISCUSSION OF HEALTH and health care for women, Women's Health Center, 3789 24th St., 8 p.m.
"BELLY DANCING WITH NABI BABA," instruction in the privacy of your own home, KEMO-TV, ch. 20, 11 p.m.
*CLASSES IN DANCING, both round and square, begin tonight and continue for 16 weeks, Glen Park Recreation Center; Chienery/Elk, 558-4089, 8 p.m.
SUPER JAM: Marin's foremost lesser luminaries, Rich Harris, Bob Seale, Pat Craig and others trade licks and riffs with fragments of night of music for a buck, Lion's Share, 60 Redhill, San Anselmo, 454-9856.
**"PLANTS AND ART," workshops in printmaking with plants, making a herbarium, and field trips, 31 Gough, 864-3200, Ext. 252, 11-3:30 p.m.

Wed. 7
"ONE EYED JACKS," a Marlon Brando special featuring the scathing line, "Get up you big tub of guts," KGO-TV, channel 7, 6:30 p.m.
"DANCE OF DEATH," a Strindberg play, highly recommended by the Guardian's Irene Oppenheim, The Berkeley Repertory Theatre, 2980 College, Berk., 845-4700. Tues.-Sat., 8 p.m., Sun., 7 p.m., \$2.50 week-nights, \$3.50 weekends, thru Feb.
VINCE GUARALDI, stylist, pianist/composer. The Great American Music Hall, 859 O'Farrell, 885-0750, every Wed.
BROWNIE MCGHEE AND SONNY TERRY, longtime blues stompers of renown, and David Bromberg, The Boarding House, 960 Bush, thru Sun.

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Sat. 10
RAGTIME CONCERT with virtuosos in this genre, Mike Lipskin, Fae McNally and Sam Shaffer, Fine Arts Theatre, College of Marin, Kentfield, 8:30 p.m., \$3.50 general, \$2.50 students.
STEVE SWALLOW TRIO, one of the best bassists around, a fine jazz group, Gacksraggie, 46th/Taraval, 664-9817.

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Wed. 14
"RISE AND FALL OF THE CITY OF MAHAGONNY," UC Berk.'s production of the Brecht/Weill parable, Zellerbach Playhouse, UC Berk., 8 p.m., \$3 general, \$2 students, also Feb. 16, 18, 21 and 23.
ASHKENAZY JOINS THE SF SYMPHONY in program of Beethoven, Prokofiev, and Takemitsu, SF Opera House, 8:30 p.m., thru Feb. 16.

Wed. 14
TUBES, fun and frolic in a funky manner, freaky entertainment in a down home setting, Inn of the Beginning, 8684 Old Redwood Hwy., Cotati, (707) 795-3481.
**"SCIENCE AND EXTRASENSORY PERCEPTION," a lecture by Dr. Michael Scriven, Student Lounge, Merritt College, 12500 Campus Drive, Oakl., 8 p.m.

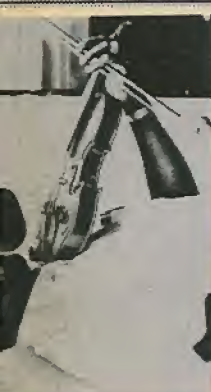
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Good Rockin' Robinson. See SF Bay Blues Festival below.

BAY BLUES BROBDINAGASIA:
The First SF Bay Blues Festival not

Anais Nin discusses her writing and the creative process, Olney Hall, College of Marin, Kentfield, 8 p.m., Feb. 10-11, 2-6 p.m.
MULTIPLE INTERACTION, an exhibition event created at Center for Advanced Visual Studies, Mass. Institute of Technology, using scientific principles and techniques to create works of art, directed by George Kepes, formerly with New Bauhaus, The Exploratorium, Palace of Fine Arts, Lyon/Marina, Feb. 8-Apr. 8.
MOST BIZARRE EVENT OF THE FORTNIGHT: Music Music Ensemble will present another on the beach event. A simultaneous performance of three pieces, "Piano Burning," consisting of the burning of a piano, "Firewind," electronic manipulation of sounds of the burning piano, and "Asthma Remedy," a self-induced

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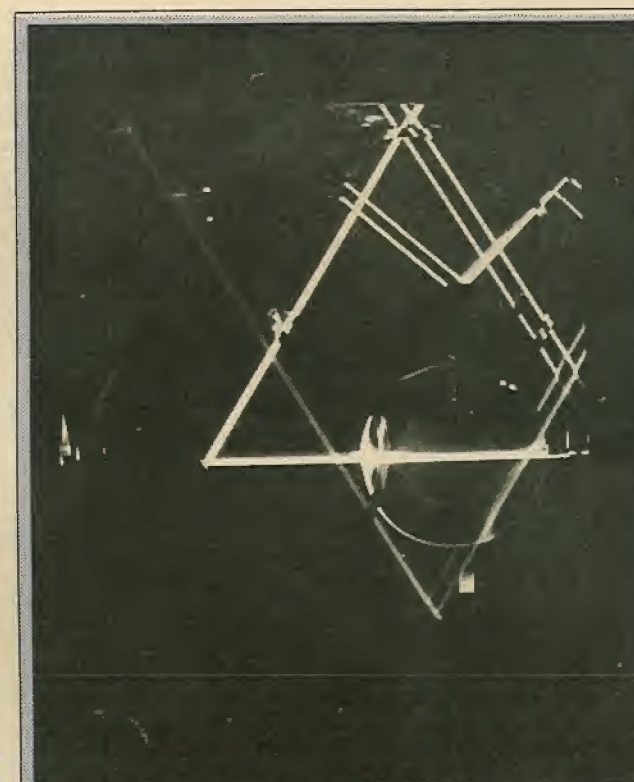
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SUPER LIST

INTERESTING ETHNIC AND ELECTRONIC ART

By Jeanette Foster



Utilizing a helium neon laser as a brush, this kinetic sculpture by Vincent Grippi is part of a current show at the Exploratorium, Feb. 7-April 8.

TOMAL CHIEF, 52 Princess, Sausalito.
ESKIMO SCULPTURE and prints, Feb. 1-10, Lawson, 3235 Sacramento, SF.
AFRICAN AND AFRO-AMERICAN
LITHOGRAPHS AND ETCHINGS by East African artist, Jesse Allen, Feb. 1-28, noon-6 p.m., Vorpai Galleries, 1168 Battery, SF, 397-9200.
BLACK MAN'S ART GALLERY, 325 Haight St., SF.
"THE UNTOLD HISTORY OF THE BLACK MAN IN AMERICA," Feb. 1-23, 1 p.m.-4 p.m., Learning Center, De Anza College, Cupertino.
ARCHIVES, 2196 Union, SF.
AFRICAN ART, contemporary paintings, sculpture and graphic, Feb. 1-7, James Willis, 109 Geary, SF.
AFRICAN ART FROM NIGERIA, Native Art, 278 Post, SF.
AFRICAN ART AND ARTIFACTS, Taylor & Ng, 651 Howard, SF.
MEXICAN: GALLERIA DE LA RAZA, 24th/Folsom, SF.

DAVID ALFARO SIQUEIRO, International Art Show, Feb. 1-11, Both-Up Gallery, Telegraph/Haste, Berk. Proceeds go to the National Legal Defense Fund for political prisoners.
ELECTRONIC ART: FOOTHILL COLLEGE ELECTRONICS MUSEUM, Feb. 2-28, 9 a.m.-5 p.m., Foothill Community College, 12345 El Monte, Los Altos Hills, 948-3523.
MULTIPLE INTERACTIONS, from the Massachusetts Institute of Technology Exhibition, Feb. 7-Apr. 8, Exploratorium, Palace of Fine Arts, 3601 Lyon, SF.
RENTAL AND SALES
COLLECTORS GALLERY—rental or sales by Bay Area artists, 10 a.m.-4 p.m., Oakland Museum, 1000 Oak, Oakland, 273-3140.
FUND RAISING AUCTION, 10 a.m.-4 p.m., March 15-17. Donors call for pickup 931-7162 (SF), 461-5717 (Marin), 841-1850 (East Bay), or 342-7570 (Peninsula). M.H. de Young Memorial Museum, Golden Gate Park, SF, 558-3598.

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AFRICAN ART AND ARTIFACTS, Taylor & Ng, 651 Howard, SF.
MEXICAN: GALLERIA DE LA RAZA, 24th/Folsom, SF.

TOMAL CHIEF, 52 Princess, Sausalito.
ESKIMO SCULPTURE and prints, Feb. 1-10, Lawson, 3235 Sacramento, SF.
AFRICAN AND AFRO-AMERICAN
LITHOGRAPHS AND ETCHINGS by East African artist, Jesse Allen, Feb. 1-28, noon-6 p.m., Vorpai Galleries, 1168 Battery, SF, 397-9200.
BLACK MAN'S ART GALLERY, 325 Haight St., SF.
"THE UNTOLD HISTORY OF THE BLACK MAN IN AMERICA," Feb. 1-23, 1 p.m.-4 p.m., Learning Center, De Anza College, Cupertino.
ARCHIVES, 2196 Union, SF.
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Events

Continued from Page 13

Orphanage: Truckin', Feb. 1-3; Butch Whacks and the Glass Packs, Feb. 4, 11; Party Night, Feb. 5, 11; Jerry Garcia and Merle Saunders, Feb. 6-7; Jungle, Feb. 8-10; Jesse Colin Young, Feb. 13-14. 870 Montgomery, 986-8008, \$2.

Ribeltad Vorden: Kell Robertson, Feb. 1, 8; Unknown Band, weekends; Jazz Jam, Feb. 4 and 11; Ricardo, Feb. 5, 12; Kendell, Feb. 6, 13; Joe Taylor, Feb. 7 and 14; Auditions and Jams, Sat. afternoons. Folsom/Precita, 826-9818.

EAST BAY

Freight and Salvage: Jim Kweskin, jug band, Feb. 1, 2; Berman Ray, bluegrass, Feb. 3; Phantoms of the Opry, blue grass, Feb. 4; Hoot, every Tues.; Singers Circle, Feb. 7; Jim Raymer and Larry Hanks, Feb. 8; Rosalee Sorrels, Feb. 9-10; Amici Musicae, Renaissance, Feb. 11; Elf Mouth and Stephanie Fuller, Feb. 14. 1827 San Pablo, Berk., 548-1761, admission varies.

New Orleans House: One Man Band, Feb. 1, \$2. 1505 San Pablo, Berk., 525-2221.

Seventh Seal: Lawrence Hammond and the Whiplash Band, Feb. 2; Debbie Rich, Feb. 3; Glenn Lockwood, Feb. 9; Fat Shlboleth, Feb. 10. 2311 Bowditch, Berk., 848-0269.

Brothers Unlimited: Baggins Band, Feb. 2-3, \$2; Mose, Feb. 9-10, \$1.50; 739 El Camino Real, Redwood City, 365-8369.

Chuck's Cellar: Terry Sutterman, Mon.; Heinz and Myers, Tues.; Saturday's Luck, Wed.; Maxwell, Thurs.; John and Dorsey, Fri., 50¢; Gideon and Power, Sat., 50¢; Thomas Nartlin, Sun. 4926 El Camino Real, Los Altos, 964-0220.

Sand Castle Club: John Lee Hooker and Mosaic, Feb. 7-8, \$2. San Antonio/Second, Los Altos, 941-2115.

Shelter Saloon: Gary Smith Chicago Blues Band, Feb. 1, 8; Swiftly Talooose with Jerry Miller, Feb. 2-3, \$1; Kelly, Feb. 7, 50¢; Charlie Musselwhite Blues Band, Feb. 9-10, \$1; C and R Trucks, Feb. 14, 50¢. 349 West San Carlos, San Jose, (408) 288-8648.

MARIN

Inn of the Beginning: Tokpela, Feb. 1, \$1; David Bromberg and Willis Allen Ramsey, Feb. 2-3, \$2; Country Joe McDonald and Chris Williamson, Feb. 4, \$2; Bluesberry and Cheeney (& 98 Weight), 50¢; Walter Hawkin and Seah, and Frankie Beverly's Raw Soul, \$1.50; Bronze Hog, Feb. 10, \$2; free folk, Feb. 11; The Tubes (St. Valentine's Day Party), Feb. 14, \$2. 86840 Old Redwood Highway, Cotati, (707) 795-3481.

Sleeping Lady: Kendall, Feb. 1; Block, Feb. 2; Blackhawk and Reggie Woods, mime, Feb. 3; Space City, Feb. 4; Thompson Bros., Feb. 7; Don & Pilar, Feb. 8; Middlejohn and Co., Feb. 9; Korral, Feb. 10; Rich Harns and friends, Feb. 11; Smokey, Feb. 12; Hot Hoot—bring your ax 'n boogie, Feb. 14; Marcus, Feb. 15; Middlejohn and Co., Feb. 16; Blackhawk, Feb. 17. 58 Bolinas Rd., Fairfax, 456-2044.

Uncle Sam's: Walrus with Steve Tracy, Feb. 1, \$1; Tubes, Feb. 2-3, \$1.50; Clover, Feb. 7, 14, \$1; Asleep at the Wheel and Tokpela, Feb. 8, \$1; Cat Mother, Feb. 9, and 10, \$1.50. 8196 Bodega, Sebastopol, (707) 823-9842.

Concert Dance

G. S. Sachdev: Classical Indian Bamboo Flute, Feb. 2, 8 p.m. and 10 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 student.

Al Green, Feb. 2, 8:30 p.m., Oakland Coliseum, 635-7800, \$3.50-\$6.50.

Itzhak Perlman, violinist with SF Symphony, Feb. 2-3, 8:30 p.m., Opera House, Civic Center, SF, 626-8345.

I. Musici, Italy's small orchestra, Feb. 3, 8:30 p.m., Masonic Aud., SF, 781-7833, \$3.50-\$6.50.

Edgar Winter, Feb. 3, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 advance/\$4.50 door.

Berkeley Contemporary Chamber Players with Oily Wilson, conductor, Feb. 5, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$2/\$1 student.

Irish Rovers, Feb. 4, 8 p.m., Masonic Aud., SF; Feb. 6, 8:30 p.m., Flint Center, Cupertino, 775-2021.

Organ recital, Kay Gustafson and Donald Dunscomb, Feb. 6, 8 p.m., Memorial Church, Stanford Campus, Palo Alto, free.

Paul Kuentz Chamber Orchestra, Feb. 7, 8:15 p.m., Marin Veterans' Memorial, Civic Center, San Rafael, 472-3500.

Istvan Kertesz, guest conductor with SF Symphony, Feb. 7-9, 8:30 p.m., Opera House, Civic Center, SF, 626-8345.

Nathan Schwartz and Bonnie Hampton, piano and cello, Feb. 9, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 student.

Grateful Dead, Feb. 9, 8 p.m., Maples Pavilion, Stanford Univ., 321-2300 ext. 4331, \$4.50-\$5.50.

"The Sunset of the Splendid Century," illustrated by music, art, and texts from the reign of Louis XIV to the coronation of Louis XV, Feb. 9-10, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, 50¢.

Chuck Berry, Feb. 9-10, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 advance/\$4.50 door.

Joan Benson, clavichord, Feb. 10, 8 p.m., Cummings, Stanford Campus, Palo Alto, \$2/\$1 student.

Dale Pollisar, clarinetist, Feb. 10-11, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$1.50 students.

Kamiel D'Hoghe, organist, Feb. 11, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$2/\$1 student.

Stanford Chamber Orchestra Cello Ensemble, Feb. 11, 3 p.m., Dinkelspiel Aud., Stanford campus, Palo Alto, free.

Johnny Cash, Feb. 11, 7:30 p.m., Oakland Coliseum, 635-7800, \$4.50-\$7.50.

Barbara Bernhard, flutist, Feb. 12, 8 p.m., SF Conservatory of Music, 1201 Ortega, SF, 564-8086.

Renaissance Wind Band, Medieval and Renaissance Flemish and Burgundian music, Feb. 13, 8 p.m., Dinkelspiel Aud., Stanford campus, Palo Alto, free.

"St. Matthew Passion," SF Opera, opening night Feb. 13, Curran Theater, SF, 861-4008 ext. 201.

Kazuyoski Akiyama, guest conductor and Vladimir Ashkenazy, pianist, Feb. 14-16, 8:30 p.m., Opera House, Civic Center, SF, 626-8345.

Theatre

"Black Girl," Feb. 9, 7 p.m. and 9 p.m., presented by Laney College at Oakland Museum Theater, Oakl., free.

Motion, Feb. 2, 3, 8:30 p.m., Natural Dance Studio, 1710 Franklin, Oakl., 647-7487.

Moving Men Theater Co., Feb. 3, 4, 10, 11, 8 p.m. Bethany Methodist Church, 1268 Sanchez, SF.

"Rise and Fall of the City of Mahagonny," Feb. 11, 14, 8 p.m., Departments of Dramatic Art and Music, Zellerbach Playhouse, UC Berk. campus, 642-2561, \$3/\$2 students.

Berkeley Mime Broupe, Feb. 8-10, 8:15 p.m., Live Oak Theater, Berryman/Shattuck, 849-4120, donation.

"The Effect of Gamma Rays on Man-in-the-Moon Marigolds," Feb. 2, 3, 9, 10, 8:30 p.m., Palo Alto Community Theater, 1305 Middlefield Rd., Palo Alto.

"Auto-Destruct," every Fri.-Sat., midnight; Wed., 8:30 p.m., 2485 Shattuck, Berk., 548-6336.

"Jimmy Bean," every Thurs.-Sun. 8:30 p.m., 2485 Shattuck, Berk., 548-6336.

"Loot," opens Feb. 2, 8 p.m., Berkeley Repertory Theatre, 2980 College, Berk., 845-4700.

Pitschel Players, every Fri.-Sat., 8:30 p.m., Intersection 756 Union, SF, 397-6061, \$1.

"Dreamscapes," Feb. 2-3, 8:30 p.m., Firehouse Theatre, 1572 California, SF.

"The Fantastic Arising of Padraic Clancy Muldoon," Feb. 2-3, 8 p.m., Everyman, 24th/Mission, SF.

"After Eurydice," Feb. 1-3, 8:30 p.m., Theatre of Man, Wabe Theatre, Lone Mountain College, 2800 Turk, SF.

"Charlie's Aunt," Feb. 2-3, 8:30 p.m., Altarena Playhouse, 1409 High, Alameda.

"A Cosmic Fantasy," Feb. 2-3, 8:30 p.m., Stoneage Theatre, Bay Warehouse, 805 Gilman, Berk.

"Major Barbara," Feb. 1-3, 8:15 p.m., Actors Ensemble, Live Oak Theatre, Shattuck/Berryman, Berk.

"The Beaux Stratagem," Feb. 1-3, 8 p.m., Little Theatre, Stanford Univ. campus, Palo Alto.

Improvisation, Inc., every Fri.-Sat., 8 p.m., 149 Powell, SF; every Sun., 8 p.m., New Orleans House, 1505 San Pablo, Berk.

"How the Other Half Loves," Feb. 2-3, 8:30 p.m., Contra Costa Civic Theatre, 951 Pomona, El Cerrito.

"All My Sons," Feb. 2-3, 8:30 p.m., Masquers, Masquers Playhouse, 105 Park, Point Richmond.

"Moonchildren," Feb. 3, 8:30 p.m., Mill Valley Center for Performing Arts, 267 Buena Vista, Mill Valley.

"Long Day's Journey Into Night," Feb. 2-3, 8 p.m., Menlo Players Guild, Burgess Theatre, Laurel/Mielka, Menlo Park.

"Ivona, Princess of Burgundia,"

Feb. 1-3, 8 p.m., Canada College, Flexible Theatre, campus, 4200 Farm Hill Boulevard, Redwood City.

Films

Video Free America: "The Continuing Story of Carel and Ferd," every Fri.-Sat., 9 p.m., 442 Shotwell, SF, 648-9040.

Surf: "Late Spring" and "Princess Yang Kwel Fei," Feb. 1-7; "Cries and Whispers," Feb. 8-27, 4510 Irving, SF, 664-6300.

155 Dwinelle: "Harakiri," Feb. 7, 7 p.m. and 9 p.m.; "Jamilya," Feb. 14, 7:30 p.m.; "Redbeard," Feb. 14, 9 p.m. UC Campus, Berk., \$1.25.

Diablo Valley College: "Siberian Lady Macbeth" and "Two Men and a Wardrobe," Feb. 2, 8 p.m., Concord Library; "Porgy and Bess," Feb. 9, 7 p.m., Forum of New Library, campus, 687-4445, free.

Gateway Cinema: "Show Boat" and "Annie Get Your Gun," Feb. 1-6; "Go West" and "At the Circus," Feb. 7-13; "Ninotchka" and "Bombshell," Feb. 14-27. 215 Jackson, SF, 421-3353.

UCSF: "Sunset Boulevard," Feb. 2, 8 p.m., Medical Sciences Auditorium, \$1; "People's Park" and "Beauty for Ashes," Feb. 5, noon, 300 HSW, free; "Public Enemy" and "Little Caesar," Feb. 9, 8 p.m., Medical Sciences Aud., \$1. 500 Parnassus, SF.

Stanford: "Doctor Zhivago," Feb. 4, 5:30 p.m. and 9 p.m., Memorial Aud., 50¢; "The Battle of San Pietro," "To Be or Not to Be" and "Talk of the Town," Feb. 7, 7:30 p.m., \$1; "Cry the Beloved Country," Feb. 7, 8 p.m., Bushop Aud., \$1; "Anne of the 1000 Days," Feb. 11, 7 p.m. and 9:40 p.m., Memorial Aud., 50¢; "Notorious" and "Unfaithfully Yours," Feb. 14, 7:30 p.m., Cubberley Aud., \$1; "War of the Buttons," Feb. 14, 8 p.m., \$1, Bishop Aud., \$1. campus, Palo Alto.

American Friends Service Committee: "Connie Stay Home," "You Don't Have to Buy the War, Mrs. Smith" and "The Pentagon Papers and American Democracy," Feb. 3, 5:15 p.m., First Unitarian Church, Franklin/Geary, SF.

College of Alameda: "Butch Cassidy and the Sundance Kid," Feb. 6, 7 p.m.; "Shadow of a Doubt," Feb. 13, 7 p.m. Little Theater, Alameda High School, 2200 Central, Alameda, free.

Merritt College: "The Night is My Kingdom" and "At Five Past Five," Feb. 1, 7 p.m.; "Sirocco" and "Sahara," Feb. 8, 7 p.m. 12500 Campus Drive, Oakl., free.

Midnight Movies: "The Second Keep on Truckin' Cartoon Carnival," Feb. 3; "Thirty Zig-Zag Zonkers to Zap Your Mind," Feb. 10; Presidio Theater, 2340 Chestnut, SF, 921-2931, \$1.50.

Intersection: "The Gold Rush," "The Tramp" and "Laughing Gas," Feb. 4; "The General," "Shoulder Arms" and "County Hospital," Feb. 11; all shows 6 p.m., 8 p.m. and 10 p.m., 756 Union, SF, 397-6061, \$1.

Northside Theatre: "The Saragossa Manuscript" and "The Balcony," Feb. 1-7; "The Haunting" and "Hour of the Wolf," Feb. 8-14. 1828 Euclid, Berk., 841-2648.

SF Museum of Art: "Dr. Mabuse, the Fatal Passion" and "The Big Heat," Feb. 2, 7 p.m.; "Tartuffe the Hypocrite," Feb. 4, 2:30 p.m.; "I Am a Fugitive from a Chain Gang" and "20,000 Years in Sing Sing," Feb. 6, 7 p.m.; "You Only Live Once" and "Underground," Feb. 9, 7 p.m.; "Fig Leaves," Feb. 11, 2:30 p.m.; "The Killers," Feb. 13, 7:30 p.m. Van Ness/McAllister, SF, 863-8800, \$1.

College of Marin: "Anals Observed: A Film Portrait of a Woman as Artist," Feb. 1, 8 p.m., Oiney Hall, campus, Kentfield, \$2/\$1 students.

Free Lectures

UC Noon Lecture Series: "China Today," Feb. 6, John Service, Center for Chinese Studies and John Starr, Asst. Prof., Dept. of Political Science and Chairman of Group in Asian Studies; "Probing Space, Time, and the Atom with Nuclear Tracks," Feb. 13, Physicist Paul Buford Price; "Energy Crisis and Possibilities for its Solution," Feb. 20, Kenneth Pitzer, Prof. of Chemistry; "Cancer Research with Accelerated Heavy Ions," Feb. 27, Cornelius Tobias, Prof. of Medical Physics; "The Case for Burning," March 6, Harold Biswell, Prof. of Forestry, UC Berk. campus.

"Women and the Law," Leo Kanowitz, author, Feb. 13, 8 p.m., National Organization for Women, First Unitarian Church, Geary/Franklin, SF.

Women's Health Action Projects, Feb. 6, 8 p.m., Women's Health Center, 3789 24th St., SF.

"Sex and Public Achievement," Susan Ervin Tripp, Feb. 14, 1 p.m., Forum, Diablo Valley College, Pleasant Hill.

The Body: "Bioenergetics," Feb. 7, 8 p.m., Dance Studio, Stan Yale; "Yoga," Feb. 14, 8 p.m., Dance Studio, Master Harish Johari, Nada Yogi; "Bod Building, Feb. 21, 8 p.m., Dance Studio, Bill Martell; "Dance: The Body Image," Feb. 28, 8 p.m., Dance Studio, Joanna Gewertz Harris; "Nutrition: Fad, Fable, Fact," Mar. 5, 1 p.m., H109, Frances Prout; "Weight Control," Mar. 7, 8 p.m., Dance Studio, Marcy Hyman of Weight Watchers; "Drugs: Use and Abuse," Mar. 12, 1 p.m., H109, James Daley; "Tai Chi Chuan," Mar. 14, 8 p.m., Dance Studio, Master John Yee; "Massage," Mar. 21, 8 p.m., Dance Studio, Lee Armstrong. Diablo Valley College, Pleasant Hill.

"Current Political Situations in the People's Republic of China," International Socialists, Feb. 1, 7:30 p.m., Tan Oak Room, 4th floor, Student Union, UC Berk. campus; Feb. 2, 7:30 p.m., Everett Junior High, room 232, 450 Church, SF.

Words and Music: "Appalachian Claw-Hammer Banjo Music," Feb. 7, Jack Kenney; "The Monterey Jazz Festival: A Community Activity," Feb. 14, Jimmy Lyons, Director, Monterey Jazz Festival; "Ye Olde Words and Musikkke," Feb. 21, Scott Beach, actor, broadcaster; "Pimpinone," a baroque opera by Telemann, Feb. 28, Donald Pippin, pianist and empresario; "North Indian Classical Music," Mar. 7, George Ruckert, Asst. Director, Ali Akbar Khan College of Music. All lectures-noon, Medical Sciences Aud., UCSF, 500 Parnassus, SF. □

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Cries and Whispers From the Bergman Subconscious

"CRIES AND WHISPERS," directed by Ingmar Bergman

By Larry Peitzman

Audiences and critics have always treated Ingmar Bergman reverentially, as a supreme intellect, as a grave and important thinker. We assumed that we were missing something if we could not make sense out of his dream sequences or thought (privately, of course) that his dialogue was pretentious and his apparent themes often silly and banal. (At the end of "Through a Glass Darkly," the father, who has failed his children, sends his son a final message: "God is love. That thought helps me in my emptiness.") If Bergman's films seemed mystifying and obscure, it was because they were too deep for us. The fault was not in our stars (Von Sydow, Ullmann, Andersson, Bjornstrand) or in their director, but in ourselves.

I think we have been too hard on ourselves and much too easy on Ingmar. Bergman is certainly an intelligent man, and his films are difficult and demanding and, at their best, rewarding. But Bergman's films have always attracted the audience they deserve, an audience that is willing to participate in the viewing experience, to put some effort into understanding the films, yet Bergman's work is still, frequently, mystifying and obscure.

The trouble with Bergman's films is not that they have become too deep for the audience, but that they have become too deep for Bergman. In "Persona," and "Hour of the Wolf" and "The Passion of Anna," Bergman reached down inside himself and tore out emotions and images that were buried in his subconscious and he made a film out of them. His remarkable command of film technique (and the brilliance of his cinematographer, Sven Nykvist) gave his films the appearance of controlled intelligence, but the material was never fully digested.

There is, for example, a haunting image in "Persona" of a child reaching up to a woman's face projected on a screen; it is one of the things one remembers most clearly from the film, but it could have meant almost anything (or nothing) in context. Bergman himself does not appear to understand much of what he does

(he is certainly incapable of explaining some of his most impressive effects to interviewers), and he has included, in his films, more and more of this semi-conscious material: burning images that linger in the mind but seem totally independent of the film that embodies them.

He seems now to visualize his films, rather than think them out, and in his new film, "Cries and Whispers," the subconscious material has taken over entirely. For this reason, "Cries and Whispers" seems the most thoroughly Bergmanesque film since "The Seventh Seal," a summation of the recent "psychological" period in Bergman's work, as "The Silence" was a summation of his "religious" period. Bergman has carried his submergence into the sub-conscious as far as it will go, and in this sense "Cries and Whispers" reaches new "depths."

In the shooting script for "Cries and Whispers," published in "The New Yorker" (Oct. 21, 1972), Bergman says that his inspiration for the film was an image of three women seated in a red room while a fourth woman lay asleep in bed. This scene, he says, "haunted me for over a year. . . Time and again I have rejected this picture, refusing to make it the basis of a film (or whatever it is). But the picture has persisted and slowly, reluctantly, I have identified it: three women who are waiting for the fourth to die and who take turns to watch by her."

The dying woman, Agnes, is played by Harriet Andersson. She has very little dialogue; mostly she is asked to utter shrieks of pain, and her performance is unbearably convincing. Two of the three attendants are her sisters, Karin (Ingrid Thulin) and Maria (Liv Ullmann). Karin, who dresses mostly in black, is miserably unhappy, emotionally insulated. She is married to an older man, a diplomat, who thinks her clumsy and takes no notice of her. In one scene, which is presented factually in the screenplay but appears to be a dream sequence in the film, Karin inserts a broken piece of glass in her vagina, then lies down on her husband's bed, bares what the translation of Bergman's screenplay calls "her private parts" and smears the blood, running from this self-inflicted wound, over her mouth. Karin's dialogue runs mainly to lines like "It's all a tissue of lies," which she repeats three times.

Maria is a flirtatious bitch, who protects herself by appearing to be good-natured and naive. She dresses in low-cut frills, and in her big scene, which also seems real in the screenplay but fantasy in the movie, she attempts to seduce Agnes's doctor; this took place many years ago and caused her husband (maybe) to stab himself with a letter opener. The dialogue in the seduction scene is not to be believed (or to be believed only by those who fell for it when George Sanders used the

same line on Anne Baxter in "All About Eve"). I quote from the screenplay:

"You have changed" (the doctor says to Maria). "I want you to see that you have changed. Your eyes nowadays cast quick, calculating glances. . . Your mouth has taken on an expression of discontent and hunger. Your complexion is paler than before; you use make-up, etc."

Maria has listened to the Doctor's lecture with a growing smile.

"You're scolding me," she says gently. "Can you really see all that in my face?"

"No," the Doctor replies. "I feel it when you kiss me."

She shakes her head.

"I know where you see it," she says quickly.

"And where would that be?"

"You see it in yourself."

The Doctor gives a slight nod and turns her toward him.

"It's because we're so alike, you and I," she says lightly.

And so it goes, as Kurt Vonnegut would say.

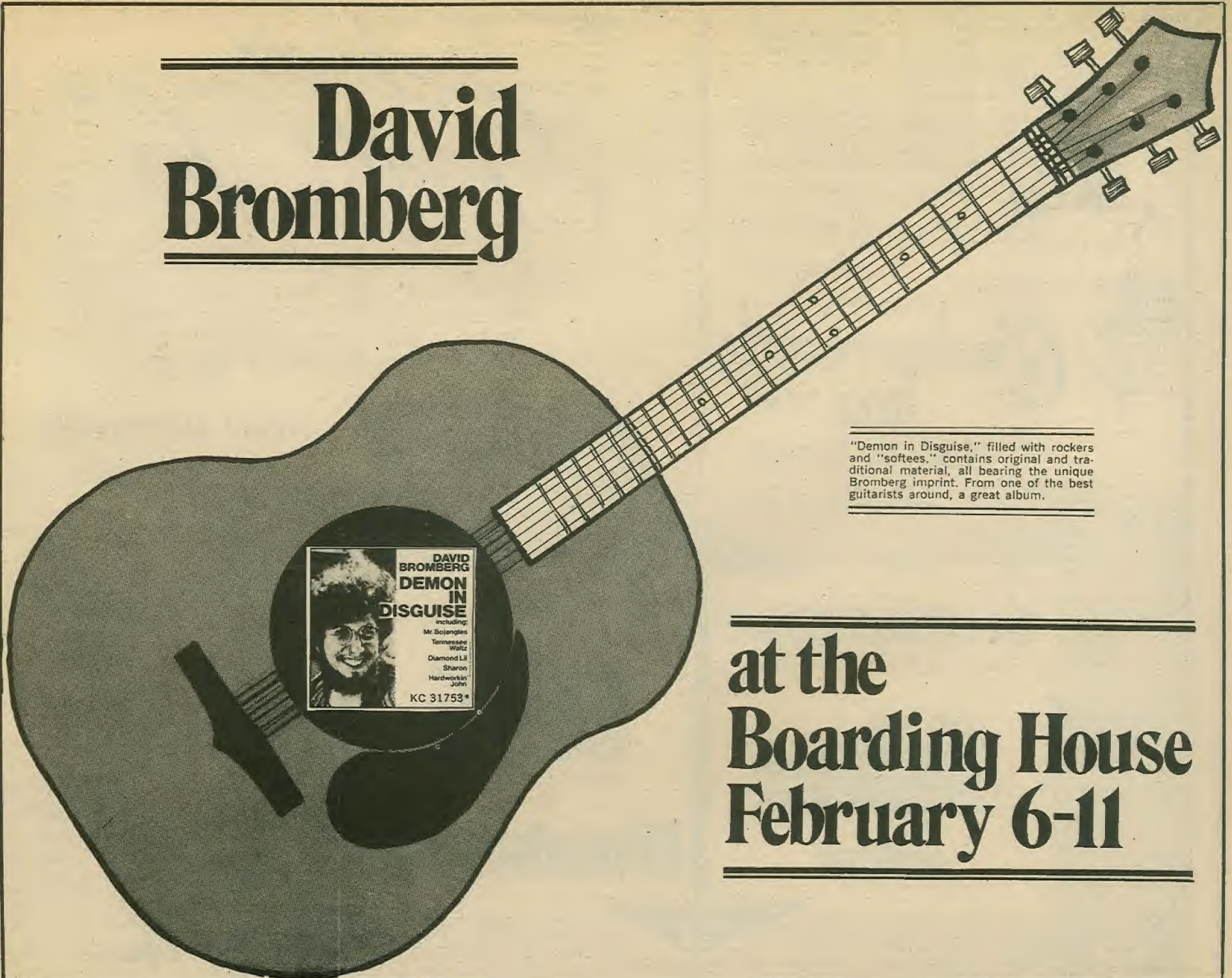
The third attendant is Anna, the loyal servant who has been with Agnes for many years. Anna is a simple, fleshy woman, almost inarticulate, a classic example of the clean and noble peasant, who in European films is the equivalent of our strong, silent Western heroes. Anna's moment of triumph comes in what is obviously a dream sequence: Agnes is briefly resurrected from the dead, her flesh already decaying, her body still racked with pain; she calls out for someone to comfort her, but Karin refuses, Maria runs away in fear, and only Anna will come to her.

Insofar as "Cries and Whispers" appears to make any literal sense, it is about the relationship of love and pain. Maria, who is selfish and inflicts pain on others, Karin, who refuses to be touched and inflicts pain on herself, are incapable of love; it is Anna, who is willing to share Agnes's pain, who truly loves her. Love is sharing pain; love means *having* to say you're sorry. (If that seems a silly reduction of Bergman's film, recall the "God is love" cant of "Through a Glass Darkly.") In American films, love means sharing the good times, sharing walks in the country and picnics in the grass; love is one big Polaroid commercial. But the Swedes are more solemn, more serious about such matters. (Even in Bo Widerberg's lyrical "Elvira Madigan," love meant a willingness to die together.) In "Cries and Whispers," the secular Bergman tells us that suffering is the force that binds man to man, just as the religious Bergman used to tell us that suffering was the force that binds man to God.

Bergman, of course, is not sending us some neatly

Continued on Page 19

David Bromberg



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Continued from Page 17

packaged message, and who would want him to? For that, as Sam Goldwyn used to say, you go to Western Union. But Bergman's movies no longer seem to have any conscious meanings. "Cries and Whispers" is a dream film; it sprang from an image that kept recurring, over and over, in Bergman's daydreams and seems to be composed of similarly urgent but equally mysterious images. There is no denying that the film is gripping, that Bergman has visualized on the screen and communicated to his audience unconsciously felt pains and fears and longings.

This is no small achievement, and for many it will be enough, but it is not enough, I think, for a director to dredge up emotions from his sub-conscious and spill them onto the screen the way a painter spills them onto his canvas. We can relate to paintings in terms of their colors and music in terms of its sounds—purely emotionally; one does not expect Pollock or Beethoven to make sense.

But a film director is using real people as actors; he has them move the way real people do and stand in spacial relationships that have social significance. He uses words, or maybe only sounds—cries and whispers—that have meaning, and he cannot escape from the meaning of human words and movements. Some of the avant-garde, underground-cinema types have been pushing, for years, the idea that film is a "visual" medium, but even in its "pure" state, before the advent of sound, film was recognized as primarily a dramatic medium, and the best silent directors (Griffith, Murnau, Lang, Eisenstein) were the best dramatists.

It is the dramatist's art that "Cries and Whispers" lacks. Bergman has given us here the underpinnings of drama without the drama; "Cries and Whispers" is an incomplete work, composed of the raw material of art. In his screenplay, Bergman specified detail about his characters' backgrounds that is never brought out in the film; perhaps it is supplied in the screenplay to give the actors "motivation," but how are we to interpret the emotions the actors are motivated to project when the dramatic situation that produced these emotions is withheld from us? We could relate to the dreams of Bergman's previous films because they were rooted in some dramatic structure, but what are we to do when it's all dreams? Trying to understand the emotions of the characters in "Cries and Whispers" is like trying to understand an opera without knowing the libretto: the music is still very beautiful, but the work is diminished, because without the drama, it's just music. □

New Discs: Skinhead Rock, Elvis Revivals, Some Prime Toni and Terry



Slade: The Wrockers of Wolverhampton

By Tim Cahill

The English rock papers, almost without exception, cater to a pre-pubescent readership. Because of this they have a vested interest in the return of the giddy social phenomenon known as Beatlemania. Beatle-maniacs, of course, buy numerous papers with fab pics of their fave raves therein. After a month or two when this peculiar mania is strikingly apparent, the Times may include a newsy mention or a ponderous editorial on the subject. Tin-eared teenagers buy "Melody Maker" to see what's happening. Subscriptions soar.

Anytime there is a sold out concert in London, a new Beatlemania is proclaimed. Two bands, especially,

are said to strike these social/sexual yearnings into the hearts of fresh London buds. One is Marc Bolan's bespangled T. Rex, who had a hit single here not so long ago called "Bang a Gong." Their recent tour of the States was neither financially nor aesthetically triumphant.

The other London band making big news is a loud, vulgar, ugly bunch of stompers called Slade. They were the original skinhead group. Skinheads, for the folks who didn't read that issue of "Time", are those various Clockwork Orangeish nasties who terrorized London in their stomping boots, their rolled up jeans and their naked shaven heads. They liked to beat up people and paid special attention to modish long-hairs in expensive clothes. It was a working class phenomenon.

Bovver plagued the boys from Wolverhampton, which is an English way of saying that there were fights wherever Slade played. A friend of a friend of mine who had been to London said a friend of a friend of his heard Slade and said their music could accurately be described as loud and bad.

I purposely failed to listen to the band's first two American albums, both of which, though they were on separate labels, were equally poorly promoted. I only listened to this new release "Slayed?" on Polydor (PD 5524) for the purposes of a prejudicial put-down review. Mea Culpa. Slade is elemental, all right, but they are strong and they are young and they are tough and they are good.

The band is composed of four young men ranging in age from 20 to 22. They are Jim Lea, Noddy Holder, Dave Hill and Don Powell. Although they've recently let their hair grow out, they are still scruffy, boozy looking brawlers. Managed and produced by ex-Animals bassist Chas Chandler, they've hit number one on the London charts several times running.

What do I like about Slade? First of all, for vague poetic reasons, I like the name. It sounds like the sadistic gunslinger hired by the cattleman's association to drive the sheepherders off the land. Maybe you know the scene I'm thinking of. Slade, all decked out in black leather with a couple of gleaming pistols, is standing out in front of the homestead brandishing a nine tooth sneer. Jim, the honest, upstanding, slow on the draw sheepherder is inside, strapping on his sheezy little six shooter that he uses for rabbit hunting. Beth, his wife, is approaching hysteria. "Jim," she sobs, "it's suicide. You can't go out there alone and face ... Slade."

I like Jim Lea's vocals. If I called them piercing, you'd think of Led Zeppelin and that's not at all near. It's closer to the sound on John Lennon's screaming primal therapy album, but without the heartbreak.


Continued on next page

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Continued from previous page

Lea's voice conveys a savage punch-ya-inna-face hostility. The lyrics are not inspired:

*I can see you here but don't worry
With your hair down in your eyes and you say 'Hi.'
I had to come back without you wanting it
Now I caught you making love, I'll say goodbye.
Goodbye, goodbye, goodbye
I just want you to say goodbye.*

But they are simple and elemental and Lea's harsh vocals are perfectly suited to them.

This album is perfect for one of those old fashioned parties where people get up and dance. All you need is a half barrel of beer, about 20 people and the loudest stereo system you can afford. If you don't have any friends, go out and buy a couple of six packs, turn up Slade real loud and practice your sneer in the mirror.

* * *

Speaking of sneers, RCA Camden has released another Elvis album, "Elvis, Separate Ways," (CAS-2611). This one contains mostly old material from the first couple of albums where Presley sang with a gospel back-up group called the Jordanaires. Along with "Forget Me Never," and "In My Way," RCA has included the original monaural of Elvis' version of

Red Foley's "Old Shep." Memories. I can remember that second or third Presley release with "Old Shep" on it. Must have been 15 years ago. I was lying around Waukesha, Wisconsin waiting for puberty and getting all teary eyed over that song. If you don't remember, it's the one where a boy and a pup grow up together as the best of friends. At one point in the ballad, Old Shep saves the boy from certain death by drowning in the ole swimmin' hole. In the inevitable course of things, the years quickly rolled by and old Shep, he grew old. His eyes were fast growing dim.

With trembling hands, the singer picks up his gun and aims it at Shep's faithful head. (He wishes they would shoot him instead.) Eventually he squeezes off the coup de gras, shooting the best friend a man ever had. Old Shep goes where the good doggies go.

All right, laugh if you like, but I still find myself getting the vaguest shivers of gooseflesh listening to this song. It has little to do with the words, which are absurdly sentimental on the face of it. It is the performance that matters here and I doubt if very many other singers on the face of the earth could make "Old Shep" anything else than laughable.

* * *

One of the best groups of the late 60s and early 70s is a woefully under-rated Berkeley aggregation called the Joy of Cooking. The song writers and lead singers

of the group are two women named Toni Brown and Terry Garthwaite. The interplay of their voices, their timing, their sense of rock, their sense of country is excellent, as are their lyrics. Occasionally I think the percussion they allow to go on behind them muddys up their sound on record. It makes for added excitement in live situations, but for at home listening, I've always wanted simpler arrangements with more emphasis on the voices.

"Toni and Terry, Cross-Country" (Capitol St-11137) is just about what I've been looking for. It is the two women singing their own songs and backed up by the finest Nashville studio musicians, men who know how to put together beautiful but unobtrusive backgrounds. Charlie McCoy plays harp, Bobby Thompson and Dave Doran play guitar and Vassar Clements plays on singing fiddle on several cuts. The songs are all good, as you might expect, and much more country tinged than the run of Joy of Cooking songs.

The rumors are that Toni Brown is leaving Joy to devote a little more time to her domestic situation. She may or may not record with the band again, but it seems pretty sure that she won't tour. If the rumors are correct, "Cross-Country" may be one of the last Toni and Terry collaborations you'll have a chance to hear, which is just another reason why it is well worth the purchase price. □

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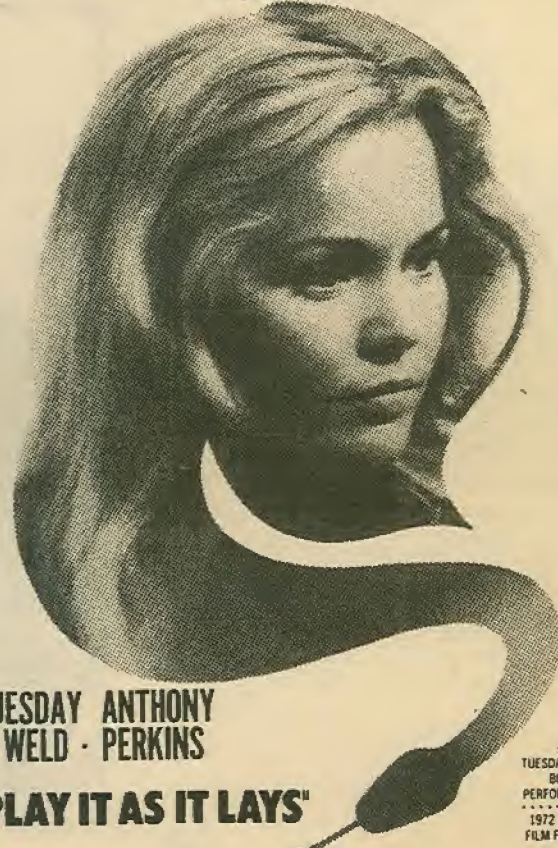


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By Irene Oppenheim

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LEAR: Thou hast seen a farmer's dog bark at a beggar?
GLOUCESTER: Ay, sir.
LEAR: And the creature run from the cur? There thou mightst behold the great image of authority: a dog's obey'd in office.

There's always one compensation in attending a Shakespearean play: you can close your eyes, listen to the language and let your imagination wander through the visual possibilities. It's a remedy unfortunately necessary to endure The Company Theatre's current production of "King Lear." There's nothing incredibly wrong with their version, it's just dull, conservative and remote, qualities the play doesn't deserve.

For all of Shakespeare's dramas, Lear may be the most contemporary. Is the King insane? R. D. Laing might say no, arguing that Lear's distorted sense of reality is necessary in order for him to change from a brutish tyrant to an old man with some sense of wisdom. But the price of the King's personal growth is high. He gives over his power to his daughters so that he may "shake all cares and business from our age"; in doing so he causes a war and the deaths of all his children and many others, the innocent as well as the corrupt.

Perhaps director Jerry Roth is aware of the many implications of the play, but if so, he's done a poor

job of getting his ideas onto the stage. His rendition is no more than a polite costumed reading of the lines.

However Roth is not the only one to blame. "King Lear" calls for mature, polished actors, while most of his players are young and inexperienced. Laurence Olivier, talking on "The Dick Cavett Show" of his early failure at playing "Macbeth," said that Shakespeare writes his characters "large," and he just couldn't handle the roles in his twenties. It wasn't just stage savvy, but life experience he needed. The Company Theatre's cast could use some of both. □

BAROQUE MUSIC, PAST AND FUTURE

It seems as if all the recorder players in the Bay Area suddenly appear whenever Frans Brueggen, the eminent Dutch Baroque flute and recorder musician, comes to town. The small auditorium at Lone Mountain College was packed when he was there Jan. 20. One enthusiastic member of the crowd even brought along his instrument, just in case the event called for some audience participation.

Brueggen is an extraordinary musician. He plays the many different recorders and in addition the Baroque flute, a wooden precursor of the modern metal variety. It's a difficult instrument, hard to finger and keep in pitch. Brueggen does a remarkable job with many nice touches, such as bringing out the lyric qualities of the music by phrasing off the beat. His only lack may be that he is a very businesslike performer. He comes out, plays and leaves without seeming to get much pleasure from the proceedings.

Francesca Howe, a local soprano who joined Brueggen for this concert, is a much warmer personality. She sang beautifully, particularly on a Monteverdi piece which she handled with impressive tone and control. She will sing in a concert at U.C. Berkeley, Feb. 9 & 10, in a multi-media presentation of the music, literature and art of Louis XIV. Tickets are 50¢, info. 642-2561.

Brueggen and Alan Curtis, who played harpsichord

for the Lone Mountain concert, will run an eight day seminar in Berkeley on the playing of Baroque instruments and the interpretation of the era's music. The entire week costs \$150 for participants, \$75 for auditors and \$8 for audit of individual lectures or master classes. Info. 848-5591.

Ibsen's 'Doll's House', A Success for ACT

By Rolfe Peterson

It is ironic that the pioneering plays of Henrik Ibsen freed the modern theatre of the cardboard artifice of 19th century drama—the fatal letters, the melodramatic disclosures, the florid farewells, the slimy villains. For these now laughable elements of the "well-made" play continued to influence Ibsen, even after he had broken through to bigger themes and deeper characters.

So we have "A Doll's House," the idea of which remains a landmark, not only in the theatre but in the great world of Women's Lib. As an idea, as politics, a landmark.

But as a play? Well, it's easy to be patronizing and point out the 19th century corn—the fatal letter, the sentimental nobility of Dr. Rank, the fortuitous coincidence of Mrs. Linde's past relationship with the slimy villain, and the slimy villain's abrupt redemption. The dialogue at climactic moments, like Nora's determination on suicide, or her final talk with Helmer, grows so florid and 19th century that I'm reminded of the traveling tent shows of my youth. It's no surprise that Ibsen seldom succeeds in modern productions, even so painstaking a production as the ACT's "Enemy of the People" last year, with its strained diction and eager

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Pots Plants



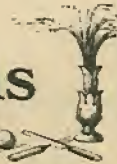
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Continued from Page 21

their gestures, and their whiskers, turning their characters into melodramatic stereotypes.

Allen Fletcher has done something notable, then, in translating and directing "A Doll's House" for the ACT that works both as Great Idea and Great Play. Helmer is still a melodramatic caricature of a loving, domineering husband, but no more so than, say, Richard Benjamin in "Diary of a Mad Housewife." And Peter Donat plays the over-written part of Helmer with great finesse, getting an occasional mocking laugh from us with his more excessive stupidity, but at the same time giving him enough dimension and humanity to elicit some sympathy. He is funny, in an awful way, but he is not a caricature.

Marsha Mason is also good as Nora, although an occasional tendency to over-act, in the customary ACT style, gives her Nora of the first two acts a childish exuberance so full of hand-pumped adrenalin that I often wished she would just take a deep breath and calm down a little.

Paul Shenar and Barbara Colby do good, professional jobs with Dr. Rank and Mrs. Linde. And Donald Ever is a really fine villain, giving that subtle sense of knowing what he's doing and enjoying it as a skilled actor.

I think Ralph Funicello's set, Robert Blackman's costuming, and Fred Kopp's lighting are as good as anything the ACT has ever done, and they contribute enormously to the play's success.

Fletcher makes one error: whenever Nora has an aside or a bit of interior monologue, he has her stand there and look troubled while her voice comes crackling at us on tape, via the public address system. All the reviews have complained of this device, and I trust that Fletcher has by now switched it off and returned her lines to the flesh and blood Nora.

All in all, then, an ensemble production of an important play that the ACT can be proud of. Today it seems silly that a husband should keep the key to the mailbox to himself and never permit his wife to use it. It might seem even sillier that a drama should make that eccentricity a vital link in the plot. But the fact is that, in Ibsen's time, such a male attitude was not eccentric at all, and part of the fascination of "A Doll's House" is the drama behind the drama—the drama of the dramatist showing up the silliness of his age.

The other night on the Dick Cavett Show, Sir Laurence Olivier defined the theatre as "the initial glamorization of thought." "A Doll's House" is a notable demonstration of that. □

Cheap Eats! Eating Your Way into the Year of the Ox



By Marion Bulin

SOON LEE CAFE, 1688 Bryant St., San Francisco, 9 a.m. to 9 p.m., closed Sun.

Bless our little cosmopolitan, San Franciscan hearts, chop suey and fortune cookies just don't make it any more. Now when you say "Let's get some Chinese food" you have to specify Mandarin, Cantonese or Szechwanese.

North and Inland Chinese restaurants have sprouted up like Mao's million flowers and you may find deadly hot anise peppers in the egg rolls of your friendly, neighborhood Chinese hash house.

While the Soon Lee Cafe has lost some of its original funky atmosphere in the last few months, its obscure location (16th and Bryant), its low prices and its high quality Mandarin cooking make it a real diamond in the rough.

The service has remained inscrutable—at least a half hour wait punctuated by little teasers like the arrival of your plate, ten minutes later the arrival of your tea cup, ten minutes after that your chop sticks, then your tea pot, finally your soup, sometimes accompanied by your main courses. The food is worth the wait.

A superbly conceived dish, sizzling rice soup is extraordinary at Soon Lee and can be a meal for one (\$1.50).

Abalone, shrimp, rice, onions, mushrooms, peas are cooked in a dark, heavily seasoned broth. Rice, fried in oil until a crispy sheet, is then dropped into the soup. The result, my dear Watson, when hot oil meets hot water, e.g. broth—a sizzling sound and hence the name of the dish.

While not nearly as hot or sour as I have had in other restaurants, the hot sour soup (85¢) is very fine. Canned mushrooms (tut, tut), shrimp, chicken chunks, peas, water chestnuts and long, noodle-sliced strips of bamboo float in an egg drop broth mildly flavored with hot sauce and sour rice vinegar.

Again ever so originally named, pot stickers are large won ton that stick to the pot when fried (\$1.10 for about 8). The filling, ground pork, onion, rice, is strongly seasoned with ginger and garlic, a tasty break from your usual bland won ton. Dip the stickers in soy sauce, vinegar or Louisiana hot sauce provided at the table.

Twice fried pork is a breathtaking dish—very hot and masterfully prepared (\$2.00). Pork strips, chinese broccoli, green onions, bok choy, tangy black beans, ginger and sea weed compliment each others' flavor in a hotly seasoned dark sauce.

An ultimate in the pleasure-pain syndrome and not a dish for the timid of taste buds, kun pao shrimp rates a full 10 on a hotness scale of 10 (over 10 is pain, not pleasure). A dozen batter covered prawns fried in hot (as in anise-pepper-hot) oil and soy sauce, are garnished with fried garlic slices and hot pepper seeds. By the end of the meal you will probably find yourself particularly adept at flicking hot pepper seeds off your shrimp with your chop sticks. Kun pao shrimp, (\$2.15) is Soon Lee's piece de resistance.

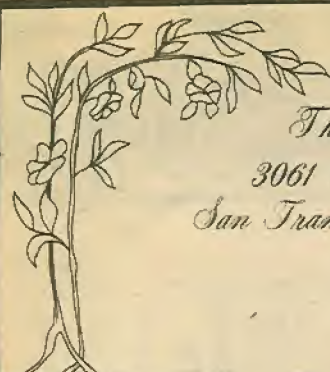
Shrimp chow mein (\$1.10) comes in a very large serving but is indifferent in taste, texture and ingredients. Finding the shrimp is like looking for a needle in a large, limp noodle pile.

A Guardian tea taster pronounces Soon Lee's tea as above average, besides the fact it's absolutely necessary, to revive the mouth after a long session with hot peppers. Other beverages include luke-warm Dixie cola served in the can for a little down-home touch.

At last visit, Soon Lee was extremely crowded during lunch time and service had become "largo rallentando." Since 16th and Bryant is not exactly a hot spot in the evening, the restaurant is much less crowded at dinner.

Note: If you wish to rub shoulders with the "nearly great," Guardian muckrakers lunch at Soon Lee's often.

WITH A LITTLE HELP FROM: Kim (the fastest lay-out man in the West), Merrill (the pickiest Copy Editor in the U.S.A.), and Judy (Tempe, Arizona's only Oriental food expert). □



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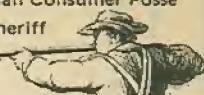
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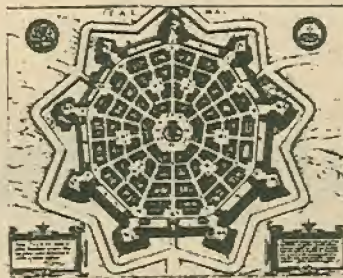
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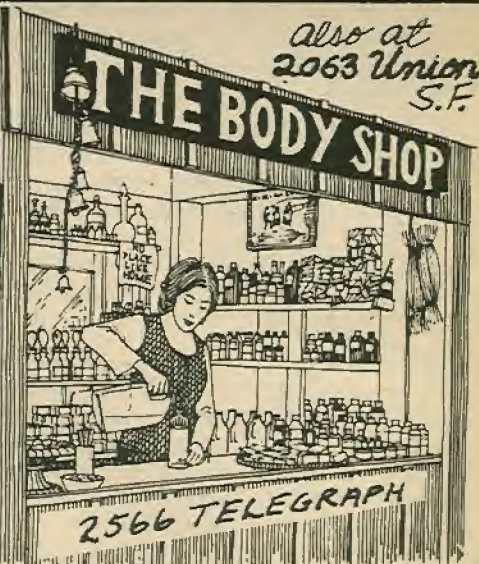


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WANTED: housekeeping job for financially capable single person or bachelor. I am experienced in the field. Foreign born. Finished 10th grade and speak gd. Eng. 665-8049.

YOUNG ARIES WOMEN looking for legit. job in crafts or related field. Creative, w/ much potential. Avail. for employ. from 2:00 p.m. till 8:00 p.m. Mon.-Fri. Laura: 346-4270, after 2:00 p.m.

WOMAN wishes to do work in my home at nights for doctors, med. researchers, scientists, chemists, salesmen. Med-transcribing, typing, compiling files, help in medical research. Girl Fri. 798-1243 after 6 p.m.

FREELANCE TYPESETTER, IBM composer, or typing in my home. Carol: 387-6753.

ABLE BODIED intelligent, insubordinate, diligent, eclectic dilettante needs p/t job. Approx. \$250/mo. Any type. Exp. typing, programming, teaching, driving, const., drama, etc. Dan Mood: 931-7610.

WANTED—GARAGE to rent. Any area of the city. To restore and repair a car. 552-3035.

HOUSING WANTED

MUCKRECTIFIER NEEDS 1 bdrm. apt., cottage or house in N. Berk., Berk., Hills, Marin or quiet part of SF for under \$125/month. If you can help call Merrill at the Guardian, 861-9600.

Bay Guardian Business Directory

BECOME A HOUSEHOLD WORD

If you're a small business, the Guardian Business Directory may be what you've been looking for. For only \$4 per column inch (with a minimum four time placement, payable in advance) you can be exposed to over 100,000 informed, consumer-conscious readers every fortnight at the very head of our popular classified section. For further information and help in planning your ad, call 861-8033.

SPACE!! FOR RENT:

Offices—editing rooms and facilities—various shapes and sizes. Call 776-3440.

TRIPS OUT TRAVEL

2987 College Ave.

Berkeley 549-0950

Public Realty
1920 Broderick
563-5100

WORLD WIDE JET CHARTER
Europe is Wide Open! Daily flights from California.
ECONO-JET MART
(Member Better Business Bureau)
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S.F. 863-3534

Berkeley Montessori
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Berkeley, Ca.
415-843-9374
2½-9 yrs.

Peter's Painting
Challenges You To Beat Their Price on Quality Painting. Licensed. Insured.
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call Rich Peters today for free estimate.

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THE SAN FRANCISCO BAY GUARDIAN, FEBRUARY 14, 1973

OUTDOORS

20' SLOOP—Sleeps family of four—good cond.—must sell—\$1500—826-3282

BIKE, Rene Herse Competition, 23 1/2 in. frame, French fittings, Campag hubs. \$225. EV6-7508.

WOMEN'S 26-INCH 3-spd. bike for sale. Ex. cond. \$30. 863-3312.

OUTDOORSY PERSON interested in camping out on weekends. Willing to share food & gas expenses. Van: 771-4223.

WOODEN SKIS: OK, \$5, size 10 1/2 ski boots, double-lace, \$10, convertible downhill-x-country bindings, \$6. Frank: 849-1911.

BICYCLES: 3 used bikes, all girls' or women's. Schwinn 3-spd. \$10. Eng. 3-spd., needs wk. \$5. Girls' Montgomery Ward 26" wheels \$10. 664-4955.

COPPI

e' la bicicletta piu' Italiana che potete comprare

IT IS ALSO A FAST AND ELEGANT BIKE—MOVE UP TO ONE!

In San Francisco, see it at: Fulton Street Cyclery (3038 Fulton, near 7th Ave.) American Cyclery (at Frederick & Stanyan) Ferguson's Cyclery (3620 Wawona, near the Zoo)

BRING THIS AD AND GET \$5 OFF ON PURCHASE OF ANY COPPI BICYCLE

PETS

I HAVE FLOPPY EARS and warm brown eyes. I'm a Gordon Setter pup and cute as a button. You can take me home for a real reasonable fee and I'll be your friend for life. I'm a month old and there are 11 others just like me. If you want your nose licked, call 841-0679.

PLEASE RETURN OUR FRIEND: Lost male Siberian Husky, b&w, medium sized, half blue, half brown eyes. We're desolate. Please return. Reward. No questions asked. 431-5453.

SAINT BERNARD AKC male, 1 yr., beautiful marking. \$90. 564-1397.

CATS NEED GOOD HOME in Bay Area. 775-1915 between 6 p.m.-9 p.m. Mon.-Sat.

FREE!!! Afghan female 2 yrs. old. Needs good home. 239-7390/664-6667.

GOLDEN RETRIEVER w/papers, proven potency is up for stud. Reasonable fee. Madeline: 493-1467 (Palo Alto).

FREE—Kittens—mother Siamese—2 black and white males and two calico females (mostly black)—824-4668.

WHITE FEMALE setter (spayed) to home in country—pet only. Elin: 346-8435.

TOY CHIHUAHUA, affectionate, also full-blooded Manchester, very lovable. Loraine: 387-4605.

AFGHAN PUPS! Descendants of fearless dogs used to hunt lions and leopards. A.K.C. 239-7390/664-6667.

TO THE FINDER AND KEEPER of my black and tan female afghan: please return my much loved dog. In exchange for her will give liberal reward or afghan puppy w/papers. She was lost in vicinity of McLaren Park and has short tail. 239-7390, 664-6667.

BOA CONSTRICTOR, tame, small (4 ft.), inexpensive to care for, complete w/cage. \$50/barter for folk guitar of equal value. 332-4641.

ALLERGIC: must give away my friend 'Oliver', red-point Siamese. Oliver is mature, affectionate, gentle and fixed. If compassionate, phone 776-3529.

PHOTOGRAPHY

RHINOCEROS SAYS: "Don't buy a gift. Give yourself." Candid portraits: 8x10 color, \$8.50; 8x10 B&W, \$4.50. Call Rhinoceros Photo Lab: 865-1955.

PHOTOGRAPHERS, writers, or other together people wanted to join photojournalist (male) and S.F. state student (female) in establishing cooperative house with darkroom facilities. Timothy/Claudia: 334-3656.

FOR SALE: Minolta D-4 Super 8 movie camera. 9.5 to 38 mm elec. zoom lens. 1/2 to 60 sec. elec. time lapse. 15' shutter release switch. All for \$125. Very gd. cond. 863-0377.

HELP! Young photographers pathways, high school level free school needs photography equip. Especially 35 mm cameras and usable film. Donations please. Barbara: 776-5085.

FOR SALE: Arkey print dryer, like new, \$40. 1 reel Nikor 35 mm tank, 20 exp. reel \$8. 3 16x20 in. plastic print trays \$10. Cary: 771-9076.

PHOTOGRAPHERS—need some help putting that portfolio together? Very attractive female freelance model will work at reasonable rates. Exper. and versatile. Joni: 285-3198.

POLITICAL

TREASON committed against a barbarian government is not only acceptable, it is essential. Send monetary aid, earmarked for anti-aircraft defense, to the Embassy of the Democratic Republic of Vietnam, 2 Rue Le Verrier, Paris 6e, France.

PROFESSIONAL SERVICES

HAND READING—not fortune telling—but a serious method of exploring potential for inner growth and development. Trained reader. Call Catherine: 752-1561.

LET US PLAY FOR YOU. "Hug" is a 9 piece Symphonic Jazz rock band, though bay wide acclaimed, is still in penury. Call 456-2044 or leave message for Kim at 861-9600.

INCOME TAX preparation by exper. accountant MBA's; reasonable rates—personalized service—neat and accurate work guaranteed, save on taxes. Jockin & Axelrod. 495-4100, 848-8247.

VERSATILE FREELANCE TYPIST/ editor, specialize in rush jobs. Call Vicki: 861-9600.

RENT-A-CLOWN!! Children's parties, promotions, etc. . . Storytelling, juggling, dancing, acrobaticizing, goofing. I'm a nut. Call "Blue" 863-5733.

SHUTTERS/LOUVRES by Sutton. For free estimate call 547-3282.

WE ARE THE SMALLEST ANSWERING SERVICE IN TOWN and intend to stay that way! Free mail service. Telex & Xerox available. No message limits. Maximum service to a select few. Are you ready? We are! 956-1616 weekdays.

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TELEGRAMS, ANYONE? Do you or your firm need inexpensive telecommunications? Our telex subscribers realize savings of 30% and more through our exclusive telex service. Satisfaction guaranteed. GOLDEN GATE COMMUNICATIONS INC., Suite 809, 110 Sutter St., 956-1616.

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Dig In at the CAMPAIGN DATA place to begin a campaign—do research report.

Use voting recap registration statistics, census data, directories & special files. Have private work space in our office with calculator, adding machine, typewriter, copy service.

For rates, arrangements, your needs, 433-6937.

CAMPAIGN DATA SERVICE, INC. 333 Kearny St., SF 94108

MOVING & HAULING w/pickup. Exper., reasonable. Carl: 922-4013.

STUDENT HOUSEPAINTER—Fine work, cheap, insured. Refs. Shawn Higgins: 731-3193.

LIGHT REMODELING/carpentry, housepainting, int.-ext. by exper. reliable and trustworthy artist in need of work. Will give refs. & estimates. Rick Wilson: 864-5125.

GENERAL BUILDING and remodeling. Original ideas and estimates free. Roofing-plumbing-elec. wk. Tom or Bob: 848-0562.

I MAKE WOMEN'S CLOTHES, dresses, long or short, coats, capes, etc. I can design my own or custom make. Prices based on ability to pay. Melonie: 843-3506.

HEY KIDS! 2 to 10. Tell your working parents you'd like to hang out w/ kind, intelligent couple during day care time. Reas. rates. Loc. nr. Bway & Jones. 771-4973.

PROFESSIONAL INDEXES prepared for books, theses, etc. by exper. editor. Will also proofread, polish drafts. Let me help you write your best. Elizabeth Bagwell: 548-1206.

TIRED OF LIVING IN PIGPEN but don't want to waste your free time cleaning it? Call the cleaning lady for exc. job at fair prices: 431-4356.

FREELANCE ILLUSTRATORS for original hand printed books. Apokatastasis Pub. Co. 76 2nd, SF.

EXPER. MURAL PAINTER and graphic artist needs work in Bay Area. Representational to Surrealist/ Psychedelic or as you like it. Contact Ozro Childs for Lief Andres: 495-4130.

DRIVING LESSONS Since 1955 "Safely Better Driving School \$8.50/hr. 621-3366

PUBLICATIONS

DEALERS! Carry the Bay Area's finest alternative newspaper—distribute the Guardian. Call Barbara at UN1-9600.

PUBLISHING COOPERATIVE. Manuscript evaluation, editing, book design and production services. Available to publishers and authors. 849-4205.

U.S. SUPREME COURT ABORTION brief discusses contraceptive failure rates, physical damage resulting from pregnancy, involuntary servitude arguments. Copy for \$2.25. Cheriell Moench Jensen, 3379 Benton, Santa Clara, CA 95051.

REAL ESTATE

I HAVE LAND in the country to sell, rent or share. I need money and mellow vibes. Jeff: 665-7063.

SUSANVILLE CALIF. HOUSE for sale \$7,800. Suitable as commercial and/or residential rental. Call 647-1547 or 333-3198. Leave message for Gordon.

SPECIALIZING IN the unusual. Central Realty. Arlene Slaughter 6436 Telegraph Ave., Oakland. OL 8-2177—TH 9-2976 Eve.

FOREST HILLS

3 Bedroom; 2 1/2 Baths, Din. & Room Down
Huge Living Room. \$64,950
Wiener & Assoc. Realtors
661-0400

ROCKRIDGE REALTORS
homes and income property

Listings needed and advertised. Let's make a Deal! 6019 College Ave., Oakland, days and eves.

655-2330

RENTALS

APARTMENTS FOR RENT: Oakland and SF—Studios & 1 bedrooms, David Devine Realty, 986-5521.

FARM LAND FOR RENT—\$65./month. Lake County, excellent for moneyless homesteaders—Jeff, Body Room, 1380 Howard, SF.

STUDIO APT. FOR RENT—Avail. Feb. 15. Upper Haight near UC Med Center. \$115 / mo. 346-5172 eves or weekends.

COZY APT. for single or couple, nicely decorated and furn. \$150. incl. util. Quiet loc. (so. side GG Pk. at 29th Ave.). No smokers or furry pets please. 564-5628 after 6 p.m.

FOR RENT—one bdrm. apt. & porch, w/fireplace, stove, refrig. Tots & pets ok. 2 blks from Buena Vista Pk. 864-0515 days.

SHARE RENTALS

FEMALE ROOMMATE WANTED to share furnished 2 bedroom East Bay apartment with 26 year old recently divorced male. I'm not looking for a housekeeper, cook, or nymphomaniac—just an interesting 21 to 30 year old roommate. Semi-freaky is good but no heavy drug or religious trips, please. Call Bob at 798-1780 Tuesday through Saturday 9 to 5.

PISCES WOMEN (nursing student) looking for room in stable community house or w/family. Afford \$50 / mo. rent, can help in house chores. Judy: 346-4270 after 4 p.m.

CAB DRIVER and writer seeks roommate (straight) for 2 bdrm apt. Fillmore and Pine. \$80/mo. 922-0876.

SINGLE MOTHER, 2 children, seeks roommate, pref. female 25-30. Great street, nice room. \$85. Nr. USF, H.-A. 387-5378.

TRAVEL

RIDER WANTED to East Coast. Share driving and expenses to Wash. D.C., Phila., or N.Y. Leave end of Jan. or sooner. Ellen: 282-5561.

DO YOU HAVE some money, time, patience, desire to cruise Pacific? Write Rudmin, Shinsiseo, I. Tezukayama Naka-5/Sumiyashiku, Osaka, Japan.

MALE VAGABOND, 26, seeking female companion for voyage to S. America to leave in February. Pat. 555 Clayton No. 2, SF 94117.

TV/STEREO

CABINET STEREO w/AM/FM radio for sale. \$40. Anita: 282-0641.

WANTED

SUNNY ROOM wanted by responsible woman with elderly cat, assorted antiques and oriental rugs. Want to live with one or two companionable people in old house or flat. Sandy, 752-6288 eves.

I'D LIKE to talk to women who've travelled in Yugoslavia also to those going in the spring and seeking companion: non-smoker, speaking Serbo-Croatian, feminist, Baikan music freak. Peggy: 548-1048.

WOMAN SEEKS RIDE w/non-smokers to Madison (Wisc.) in early Feb. Will help drive, share gas. Peggy: 548-1048.

COLLAGE FREAKS in East Bay desperately need magazines. Will pickup. 536-4372.

WANTED: Wood & canvas folding beach/deck chair. 776-7628.

PIANO. Will fix. Will pick up. Make deal. 346-6543.

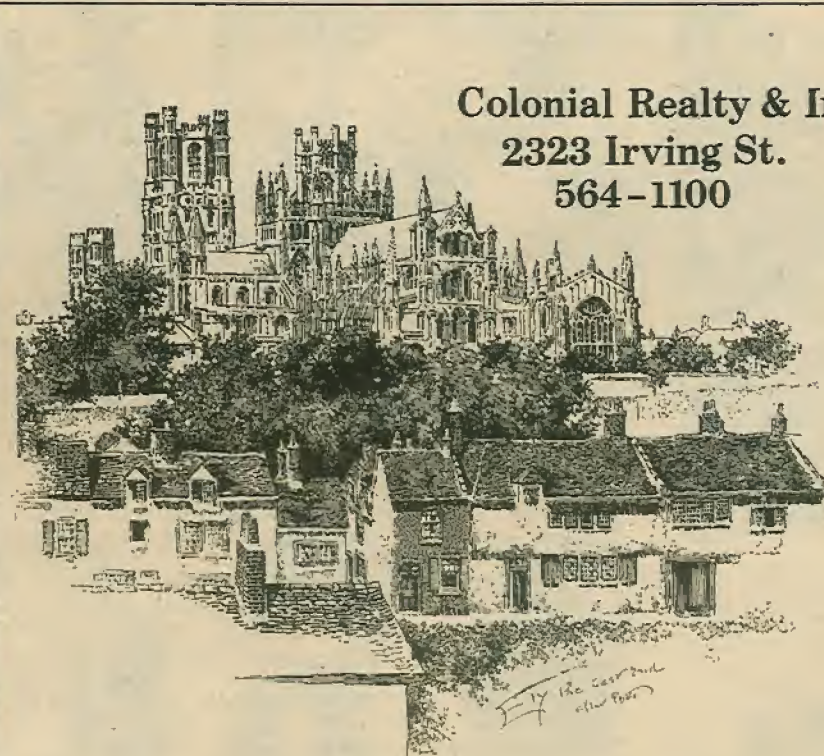


"I got my hog fixed through The Bay Guardian"

Leon Gelman, motorcyclist, says "I feel like a big wheel since I got my motorcycle fixed through the Bay Guardian."

You can get your wagon fixed through the Guardian classifieds. Or sell your catamaran, rent a plane, buy a parrot, just about anything.

We accept free classifieds from individuals. Keep your ad to 30 words or less; the livelier the copy, the better. The deadline for ad copy is Friday noon before publication. Mail (don't phone) your ads to: The Bay Guardian, 1070 Bryant St., San Francisco, Calif. 94103.



Colonial Realty & Investment Co.
2323 Irving St.
564-1100

THE WEEK'S QUOTE
"THE PUBLIC HAS A
SHORT MEMORY..."
— ADOLF HITLER

AMERICAN COMICS! PAGE

THE WEEK'S ADVICE
"PEOPLE WHO EXPECT TO BE
LUNY WILL FIND IT SAFER TO
TRAVEL IN A BUNCH..."
— GEORGE ADE

AN INTERVIEW with Chouinard

THE
SEXY

CHAUVINIST

by SHELDON SON OF ANDER

MR. CHOUINARD, IS IT
TRUE THAT YOU CONSIDER
ALL WOMEN AS NON-
PERSON SEXUAL OBJECTS?



YES, WITH
THE EXCEPTION
OF MY MOTHER,
OF COURSE..

THE FACT IS, THAT MY OPINION
OF WOMEN TRANSCENDS SUCH
CURRENT DEBASING IDIOMS AS
'NON-PERSONS' OR 'OBJECTS'!



I RATHER LIKE TO
VISUALIZE WOMEN AS
'A CROP'!



MORE
SHERRY?

THE LEFTOVERS

MAYBE WE OUGHT TO MOVE
TO ANOTHER SPOT..

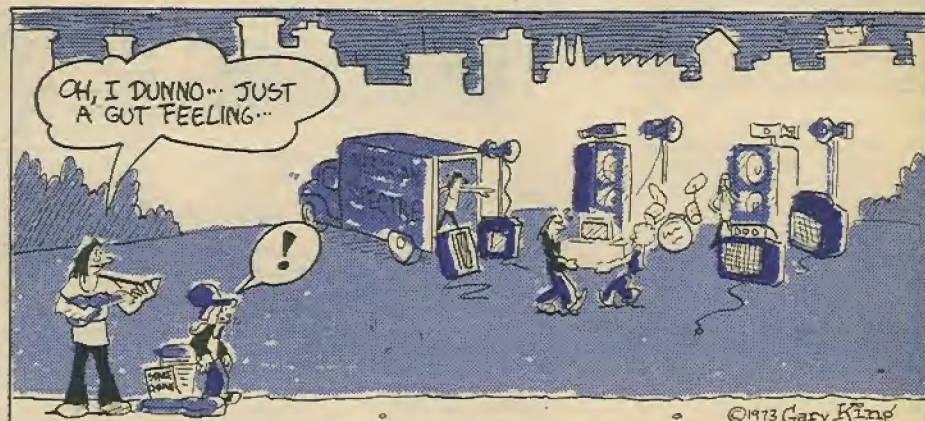


WHY?

I GOTTA FEELIN' WE AIN'T GONNA BE
MAKIN' MUCH MONEY HERE PRETTY SOON..



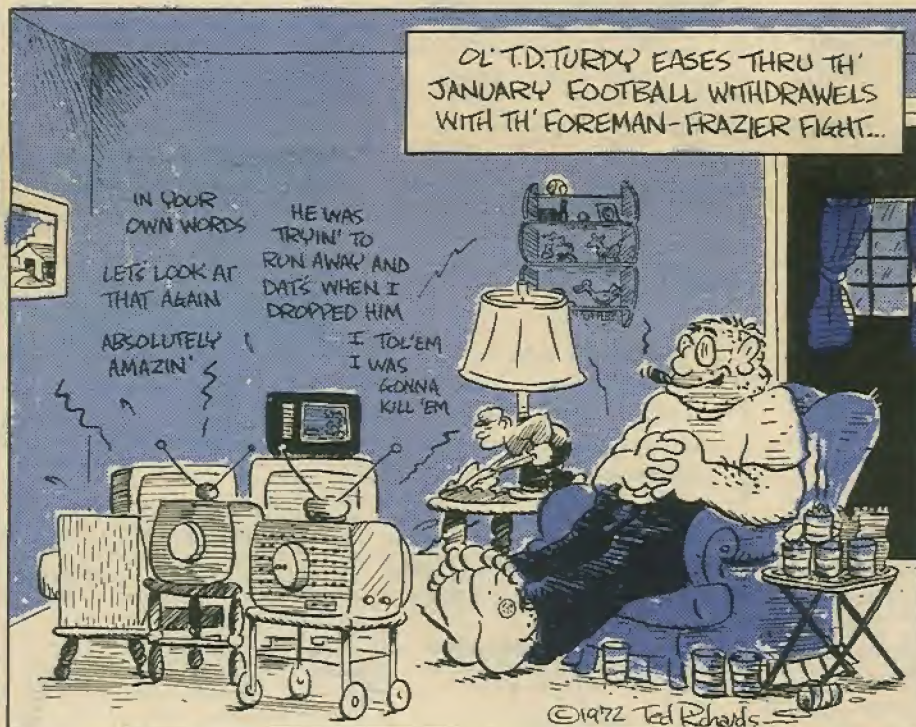
WHAT MAKES YOU
SAY THAT??



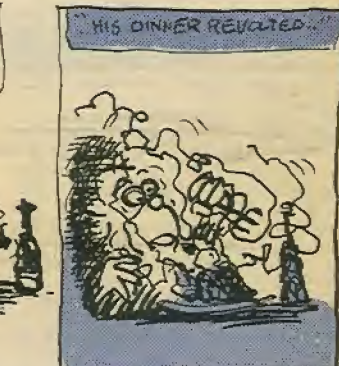
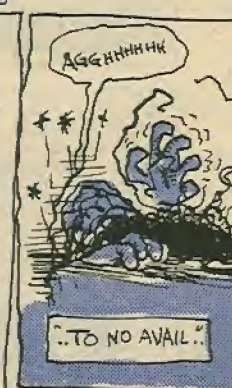
OH, I DUNNO... JUST
A GUT FEELING...

©1973 Gary King

A DAY IN THE LIFE



©1972 Ted Richards



MAN OF THE WORLD

